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**Understanding the Role and Purpose of Warm-Up Activities in Art
Education**

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**Understanding the Role and Purpose of Warm-Up Activities in Art
Education**

by

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Dedication

I would like to dedicate this work to my fiancé and soon to be husband, Caleb Williamson. Caleb, your patience has been the strongest support to me when I needed it the most. Thank you for being my best friend. I would also like to dedicate this work to my mom for being one of the hardest workers I know. Thank you for everything you gave that allowed me to pursue and achieve my goals.

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Thank you, Dr. Bain, for your support and guidance throughout this process. Your wisdom and kind-hearted spirit gave me hope and encouragement to work hard. I hope to carry everything I have learned from you to my next pursuits in art education.

I am grateful to all my friends and family that prayed for me throughout this journey. The faithfulness of the Lord was evident and I praise His name for each of you.

Abstract

Understanding the Role and Purpose of Warm-Up Activities in Art Education

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The University of Texas at Austin, 2017

Supervisor: Christina B. Bain

This case study explored the role and use of warm-up activities by three art teachers at an after-school art program. The purpose of this study was aimed to examine the purpose of art-based warm-up activities that are used for elementary age art students. Two forms of data collection were utilized. Semi-structured interviews and artifacts. The semi-structured interviews helped to gain insight on the art teacher's use of warm-up activities in their instruction, as well as warm-up activity examples provided by the teachers served as data. By comparing key words and phrases that were repeated by all three art teachers during their interviews, themes and patterns were determined through in-vivo coding and through a word cloud generator. The process of inductive coding aided in selecting the major themes of this study. These themes: discipline, focus, and skill building, emerged as the roles and purposes of warm-up activities used at an after-school art program.

Table of Contents

List of Tables	x
List of Figures	xi
CHAPTER 1 INTRODUCTION	1
Background of the Problem	1
Research Question	2
Definition of Terms.....	3
Motivations for Research	4
Research Method	6
Data Collection	7
Data Analysis	7
Benefits to the Field	8
Limitations of the Study.....	9
CHAPTER 2 REVIEW OF LITERATURE.....	10
Curriculum	10
Art Education Curriculum.....	14
Brief History of Art Education Curriculum	14
Visual Culture	17
Children's Artistic Development.....	19
Teaching Drawing to Elementary Children	21
Warm-Up Activites in Art Curriculum	22
Motivations	28
Conclusion	30
CHAPTER 3 METHODOLOGY	31
Qualitative Research	31
Case Study	33
Descriptive Case Study	33
Sample Selection.....	34

Purposeful Sampling	34
Participants.....	35
Martha	35
Jessica	36
Lauren	36
Location	37
Duration of Study.....	43
Myself as a Researcher	43
Ethical Treatment of Subjects	46
Data Collection	46
Interviews.....	47
Documents	48
Data Analysis	48
Coding.....	49
Triangulation.....	51
Transferability.....	51
Conclusion	51
CHAPTER 4 DATA ANALYSIS	53
Data Collection Overview.....	53
Theme 1: Discipline	55
Theme 2: Focus	64
Theme 3: Skill Building.....	68
Conclusion	74
CHAPTER 5 CONCLUSION	75
Research Question	75
Research Method	75
Interviews.....	76
Data Analysis	77
Findings	77
Implications for the Field of Art Education	81

Suggestions for Future Research	83
Reflection	84
Closing	85
APPENDICES.....	86
Appendix A	86
Appendix B	88
References	90
Vita	94

List of Tables

Table 1: Demographics of Participants	37
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List of Figures

Figure 1: American Text Books of Art Education Drawing Exercise 71	23
Figure 2: Progressive Lessons in Art Education.....	24
Figure 3: The 5 Basic Elements of Shape	25
Figure 4: Mirroring Warm-Up Exercise	27
Figure 5: "Wow! I Can Draw" Warm-Up Exercise	28
Figure 6: Map of Area Surrounding Art Plus Academy	39
Figure 7: Art Plus Academy	40
Figure 8: Layout of Studios 1 and 2 at Art Plus Academy.....	41
Figure 9: Studio 2 at Art Plus Academy.....	42
Figure 10: Word Sift Example	50
Figure 11: Interview Transcript Word Sift	54
Figure 12: Martha's Original Pigeon Warm-Up Activity	58
Figure 13: Martha's Original Fish Bowl Warm-Up Activity	60
Figure 14: Martha's Original Crocodile Warm-up	62
Figure 15: Jessica's Original Warm-up Example	63
Figure 16: Jessica's Original Shading Warm-Up Example	66
Figure 17: Jessica's Pencil Warm-Up Activity Example	69
Figure 18: Lauren's Warm-Up Activity Example	71
Figure 19: Lauren's Original Warm-Up Activity	73

CHAPTER 1

INTRODUCTION

Introduction to the Study

This study explored the perceptions of three teachers at an after-school art program regarding the use of warm-up activities. Warm-up activities in the art class room are short drawing or motivation exercises that help to prepare a student for class. A few examples range from copying simple line drawings, practicing different shading techniques, to mindfulness techniques that help students focus. As a researcher, I was most interested in asking, what roles and purposes art teachers assigned to drawing based warm-up activities during their classes? Do art teachers find warm-up activities to be beneficial to their students? How have warm-up activities in art education influenced artistic development for elementary age art students? Knowing how art teachers utilize these types of activities in their classroom will help researchers understand best practices and methods for cultivating intentional learning environments.

Background of the Problem

The purpose of this study was to focus on the role and purpose of drawing based warm-up activities used by three art teachers in an after-school art program. This research prompted me to ask why do art educators use warm-up activities at the beginning of their instruction? How do students benefit from these activities? Are art teachers tailoring their instruction to meet the needs of the individual student? What do warm-up activities reveal to teachers in regards to a student's artistic development?

Many art teachers use warm-up activities prior to their lesson, yet little research exists on the use and purpose of warm-ups in art education settings. Examples of warm-ups are incredibly easy to find through the internet or book sources (Briggs, 2015). For example, *Drawing with Children*, (1996) provides one such example of a warm-up activity that help students differentiate between types of lines and shapes that comprise a simple line drawing so that they will be able to copy the image on their own. However, the easy access to these resources can allow for warm-ups to become time fillers in the classroom. As art educators, are we being intentional with every aspect of the lesson and time spent with our students? Gude (2013) contends that art education needs to examine “the structures, uses, varieties, and sequencing of art education curriculum” (p. 6). Therefore, this study seeks to question the reasoning and purpose for providing warm-up activities to art students as a common part of curriculum.

Research Question

This study focused on the central research question: What role do art teachers assign to warm-up activities used in an extracurricular art program select for elementary aged children? Sub-questions for this study were: What is the purpose of these warm up activities? What criteria do art teachers use in selecting warm up activities for their students?

Definition of Terms

After School Art Program- A program generally supported by charging participants a fee to attend art classes lead by an art instructor where most of the classes are held after school hours. Usually conducted for profit at a private location.

Creativity- The display or expression of an original idea.

Curriculum- The lessons and activities that comprise a subject of study.

Learner/Child Centered Curriculum- Curriculum which focuses on art making for personal growth, self-expression, and creativity.

Mindfulness- A state of mind in which a student or participant is aware, focused, and ready to partake in the activities.

Motivations- Teacher-led activities, other than drawing based warm-up activities, that educators can introduce at the beginning of class to create a desired environment and mindset from the students.

Muscle Memory- Repetition of a motor task or procedure into memory.

Society Centered Curriculum- Curriculum which focuses on art making for social change, economic and/or political purposes.

Subject Centered Curriculum- Curriculum which focuses on art making for art content- knowing and experiencing the subject of art.

Teaching Artist- “An artist, with the complementary skills and sensibilities of an educator, who engages people in learning experiences in, through, or about the arts” (Booth, 2003, p.11). Teaching artists may or may not be certified teachers.

Value- The opinion of something to have importance and worth.

Warm-up- An activity provided by the instructor to acclimate a student to basic concepts and skills of art. An activity that takes place during the first 5 minutes of class, typically while the instructor is taking attendance or while waiting for the entire class to arrive.

Motivations for Research

This study has personal significance linked to my experiences working as a community based art educator at Art Plus Academy, a community based art program that employs 15 teachers and offers art classes to students of all ages, six days a week. I began working at Art Plus Academy during the summer of 2015, after I graduated from my undergraduate studies in studio art. Having very little formal teaching experience, I was hired as a teaching artist and began preparing for the one hour classes that I would lead during the week. The director of our program advised me to divide my class schedule into blocks starting with “warm-up time”, “lesson-time”, and ending with “project-time”. Beyond this suggestion, no curriculum was set by the program so that each teacher could have the freedom to design their own lessons. Knowing that I’d be working with 5-7 year olds and 7-9 year olds, this structure was comforting to me while trying to figure out where to begin as a new teacher.

The studio spaces at Art Plus Academy are equipped with book shelves containing binders full of teaching aids including warm-up examples, project inspiration resources, and diverse medium techniques. While looking through these materials, I discovered, *Drawing with Children* (1986) by Mona Brookes. This book provided concrete ways of simplifying shape as well as advice for classroom management while teaching drawing to young children. Using the methods and recommendations from Brookes’ book, I began each class meeting with a warm-up activity that required the students to practice various drawing techniques and copy simple line drawings. Following the warm-up activity, I led my classes in a step-by-step demonstration of the daily project. As students followed along,

I walked around the room and guided those that were having trouble with shape, proportions and scale. As the project progressed, I provided the materials we used to paint or color the drawing. Depending on the medium, I also prefaced handling the materials with a demonstration on proper technique, safety, and usage of the medium.

I can remember the first months that I was teaching was a time of personal reflection and mixed emotions toward whether or not I was making an impact and helping to improve my students' skills in drawing and painting. Somedays I felt overjoyed and full of purpose, while other days I felt like I couldn't get children's attention long enough to make any progress on their artwork. I found that I needed a crash course on classroom management and establishing my voice as a teacher. I encountered many feelings that had me analyzing the program I was working for and questioning the motives and expectations of parents that place their 5-year-old in art classes as an extracurricular activity. I found myself wondering if a 5-year-old really knew what he/she was doing and if they could make educated artistic decisions for themselves. Was my teaching all for nothing? Did these students even like art? My head was spinning more often than I wanted, but I was willing to work to become a more effective teacher.

By the end of my first year teaching in this after school program, all of my classes had doubled enrollment or were at their maximum capacity. I felt proud of my students' progress and art making. I reflected back on that time of growth feeling accomplished knowing I was intentional with the resources my students used, even down to the warm-up activities. I found that the most successful projects that my students completed occurred when I took the time to create my own warm-up activities that unpacked the forms and

shapes that would be repeated in the final project. Introducing the concept of repeated movements that played on muscle memory ultimately aided in creating works of art that my students felt successful making.

As I reflected on my progress as a novice art teacher, I began to wonder about the role and purpose that warm-up activities may serve to assist in foundational art learning. While I was intentional in selecting my activities, how did other art educators use this commonplace activity? Did they view them as something to inspire creativity, develop skill, or something else? Being intentional with how I structured my curriculum, was an important motivator for me to slow down and think about the foundations I am instilling in the young artists that I have the pleasure of teaching. This study examined how a select group of art teachers used warm-up activities as a resource to supplement artmaking skills as well as other purposes for using these activities.

Research Method

This study utilized a case study research design because it focused on a small sample, in the same location where the participants taught, discussing the same activities that the participants used as a supplement to their instruction. I examined three art teachers' perceptions regarding warm-up activities in order to understand how this group of art educators assigned roles and purposes to these activities in their curriculum.

Data Collection

Considering that the main focus of this study was art teacher's use of warm-up activities in their teaching, interviews were conducted with three art teachers at one after school setting: Art Plus Academy. These teachers were selected through purposeful

sampling in order to create a responsive study that would answer the research question. Data collection included open-ended interviews that were led by myself as the researcher. With a semi-structured style, the interviews were more of a conversation with added off-script questions when clarification was needed or a new idea was presented (Merriam, 2009). I also collect a total of 8 artifacts, in the form of hard copy examples of warm-up activities. Prior to the interviews, I asked the participants to provide warm-up activities that they found beneficial to their student's progress as well as warm-up activities they deemed inconsequential. I explained to the participants that these examples could be warm-ups that they've created for specific projects, warm-ups that the studio provided, or warm-ups that the teacher supplied from another source.

Data Analysis

Data collected through interviews and through collected documents were analyzed through inductive analysis. Inductive analysis is carried out by the researcher identifying patterns of words and similar veins of thought which develop into themes from the data (Roller, 2015). There were no pre-existing themes prior to the collection of the data in this study. By transcribing the recorded interviews and coding the transcriptions to find similar veins of thought, I identified themes and patterns from the data that linked back to my central research question and sub-questions. Triangulation was a comparison tool used as a means to establish credibility among "multiple research techniques and multiple sources of data," through interviews and documents (Adams, 2005, p. 87). As such, I compared the interviews to the documents in order to gain a better understanding of the participant's use of warm-up activities and to corroborate participant's views.

Benefits to the Field

This topic of research is focused on a limited area of curriculum, yet has potential to impact art teachers and students that implement warm-up activities as a consistent means of technical practice. By understanding the use of supplemental resources that aid in artistic development, art educators can work to improve the field of art education with meaningful and intentional instruction. This research gives insight to art educators' use of warm-ups in their instruction. As art educators, it is important to know which activities are valued and most useful for students in the classroom and why. This research provides an example for how art educators can improve their activities when developing art assignments as well as successful and unsuccessful examples of warm-up activities.

This research provides personal and professional reflections from art educators regarding the application of warm-ups as a means to introduce art making, create mindfulness, and promote creative thinking. With intentions to share best practices among art teachers from an after-school art program, this study supplies examples, testimonials, and suggestions of warm-up activities when teaching elementary aged children how to draw. Overall, this research provides the field of art education with feedback about the role, value, and intentionality of warm-up activities in the art classroom.

Limitations of the Study

This study was limited because it was site specific. I did not examine the art school as a whole. As a researcher, I only examined and analyzed the opinions of three art teachers from Art Plus Academy that teach elementary aged art students. However, the analysis of the teacher's use of warm-up activities is not intended to be generalized. This study

represents real opinions and testimonies of art educators' experiences and observations and further research is necessary in order to determine if findings from this study have transferability to other community art settings, K-12 school classrooms, or museum programming.

CHAPTER 2

REVIEW OF LITERATURE

Introduction

Currently, research on the role and use of warm-up activities in the art classroom is limited. This chapter provides an analysis of literature to support the focus of this study. The content is separated into four themes: curriculum, art education curriculum, children's artistic development, and warm-up activities in art curriculum. The first section provides a brief overview of curriculum and the ideologies and frameworks that have influenced teaching and learning throughout history. The second section provides a brief history of art education curriculum which helps to set the stage for the application of warm-up activities in art education. The third section describes children's artistic development and methods for teaching children how to draw. Since art education takes place in a multitude of settings, there are many approaches to drawing instruction. The last section provides examples of types of warm-up activities utilized in art education and their significance for teaching children how to draw.

Curriculum

As curriculum has changed, so too have the major influences and philosophies that drive it. A common thread throughout this study was determining the ideologies of educators and which philosophies they align with based on their background, teaching, and ideas. The three major curriculum ideologies that were explored in this study were: learner-centered, subject-centered, and society-centered. From these frameworks, much research

has paved the way for various education reforms. These ideologies also frame how educators situate their own curriculum approaches in order to develop and design effective teaching practices. By simply examining what various educator's value, we can see different paths that education has taken in the past, as well as how their ideologies continue to influence art education today.

Education is multifaceted and complex. John Dewey (1859-1952) was an educator and philosopher who undoubtedly understood the need to reflect on our system of learning and question the ways students are taught in schools. Dewey sought for child-centered education to support his ideals. He believed that education could take place anywhere and that it was up to the student to desire to learn and become a better student. Simpson, (2005) stated, "Dewey thinks of the teacher as a person who helps give shape to and adapts the abilities of children and youth" (p. 3). With a respect for the arts, Dewey, often compared teachers to artists. Dewey, "came to view the visual arts experience as an intrinsic part of human life, culture, and society" (Jones, 2015, p. 78). The influence of Dewey's work on the field of art education "centers on the process of growth, and this growth occurs with intellectual initiative, independence of observation, judicious intervention, foresight of consequences, and ingenuity of adaptation" (Jones, 2015, p. 78). Dewey supported the idea that our community's influence on art education is made through social constructs that supports an experiential process as a means of learning. More recently, there has been a desire to get back to the child-centered art education philosophy Dewey established in the early twentieth century. The change of arts in schools and the varying roles of art education from state to state is impacted by each state's education budget and certification its teachers

hold (Jones, 2015). Without the teaching of art processes and the art making experience, then the value of art will continue to change from generation to generation.

In contrast, education has been influenced by philosophers wanting to see curriculum become more subject-centered. One such educator, Ralph W. Tyler (1902-1994), wrote *Basic Principles of Curriculum and Instruction* (1949) and helped to shape the way that teachers and administrators spend their time developing curriculum and evaluating their students. Aligning with subject-centered approaches to curriculum, Tyler sought to find a purpose for education (Tyler, 1949). Tyler developed four fundamental questions to be answered when creating curriculum. These were: “What educational purposes should the school seek to attain?” (p. 3), “How can learning experiences be selected which are likely to be useful in attaining these objectives?” (p. 63), “How can learning experiences be effectively organized for effective instruction?” (p. 83), “How can the effectiveness of learning experiences be evaluated?” (p. 104).

By shifting attention to curriculum development in education, Tyler’s ideals centered around the concept of objectives for each subject. Objectives in art, such as learning the principles of design and elements of art, have been a primary focus in school art curriculum since the Bauhaus era in the 20th Century. However, art educators like Olivia Gude challenge a subject-centered approach to curriculum because art in schools is often focused on the same elements and principles that have driven its curriculum and objectives for years (Gude, 2013).

Another influential contributor to curriculum frameworks was Jerome Bruner (1915-2016). Bruner was a major contributor to learning theory in the field of educational

psychology. With ideals that were society-centered, Bruner focused on an individual's nature to form their own realities and understandings of culture. Bruner also developed the term *scaffolding*, which reconceptualized instruction because it allowed educators to model what they were teaching and then step back and assist the students as needed. Zimmerman (2002) described scaffolding as:

As the child becomes more competent through interactions with the adult, the scaffolding can be withdrawn, with the child assuming more and more responsibility for the cognitive activity, much as the scaffolding is withdrawn from a building under construction as it becomes more and more self-supporting. (p. 349)

In *The Process of Education*, Bruner (1960) emphasized the need for structure and discipline in a student's education in order to form an understanding of the information through a cognitive approach. In a later book titled *The Culture of Education* (1996), Bruner stated, "one function of education is to equip human beings with the needed symbolic systems for doing so" (p. 19). With distaste, Bruner described modern education as:

So teaching is fitted into a mold in which a single, presumably omniscient teacher explicitly tells or shows presumably unknowing learners something they presumably know nothing about. Even when we tamper with this model, as with "question periods" and the like, we still remain loyal to its unspoken precepts. (Bruner, 1996, p. 20-21)

Emphasizing that education should be a two-way street, Bruner raised concerns in order for educators to question if their instructional methods were effective. Through a cultural-psychological approach to education, Bruner suggested that the classroom acts as a mutual community to enable students to operate at their fullest potential (Bruner, 1996).

While many theorists and educators continue to add to our understanding of curricular frameworks, Dewey, Tyler, and Bruner were notable for their influence on the way that educators approach curriculum. The major three curriculum approaches are subject-centered, child-centered, and society-centered curriculum. The next section will explore the influence of these frameworks on art education.

Art Education Curriculum

A Brief History of Art Education Curriculum

Art education draws from many practices and theories such as “art history, art criticism, studio art, aesthetic theory, philosophy, and education” in order to create a comprehensive subject of study (Jones, 2015, p. 78). However, competing philosophies and foci of art education have never been unanimous. Depending on the time and the state of the nation and world, art education and the practices that fall under its umbrella have aligned with the ideas of the time.

Historically, there were activities with the same premise of some warm-up activities used today made during the 1870s by Professor Walter Smith. Walter Smith was the State Director of Art Education for Massachusetts in the late 19th century and helped create the *American Text Books of Art Education*, published by the Prang Educational Company (1875). During this time, art education was heavily industrial drawing focused, which is reflected in workbooks from this time (see Figure 1). Each text book was comprised of several dozen freehand drawing lessons step by step instructions for students to achieve proper proportions in order to accurately reproduce the images provided.

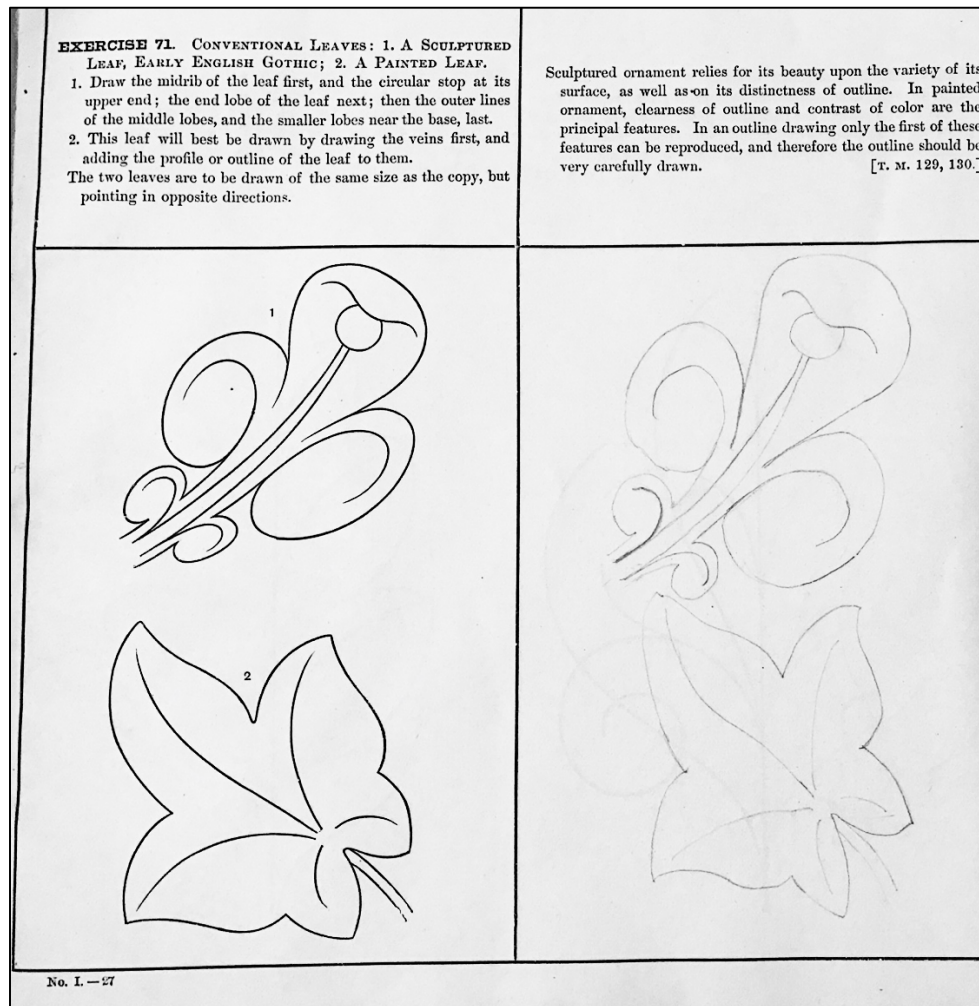


Figure 1: American Text Books of Art Education Drawing Exercise 71 (Smith, 1875, p. 27)

From the 1890s to the First World War, art education “transformed into vocational education” with a focus ranging from industrial education to the arts-and-crafts movement (Efland, 1990, p. 185). Art education in schools was limited across the nation at this time except for in secondary schools. Art struggled to remain a relevant subject outside from being a class that emphasized the “cultivation of taste and appreciation of the beautiful” (Efland, 1990, p. 185).

After the crash of the U.S. stock market in 1929, appreciation as a focus for art education changed to an “art for daily living” styled art education during the Great Depression (Bates, 2000, p. 3). Efland (1990) described the 1930s as a time when “arts were affected along with the whole of general education” (p. 205). Therefore, there was an overarching need to focus on the social reconstruction of the nation as well as a need to cultivate creative self-expression (Efland, 1990). Goals for art education in larger cities began to shift toward developing curriculum that covered technical aspects, such as “drawing, to provide the graphic experience; design, for the ornamental experience; construction, a motor-constructive experience; and appreciation, the mental experience” (Efland, 1990, p. 211) as well as community connections such as “problems facing the school and community” (Efland, 1990, p. 223).

In the 1940s, art education promoted the western influence in World War II. Efland (1990) stated, “during the war art education was seen as a means of preserving and defending democracy and, indeed, Western civilization itself” (p. 230). American nationalism was the motivation for many arts activities during this period, as evidenced by projects such as poster design lesson plans supporting the war effort. In 1947, Lowenfeld published *Creative and Mental Growth*, which became a highly influential and popular art education resource that “provided a developmental basis for understanding children’s art” (Efland, 1990, p. 235). Lowenfeld was an art educator that played a huge role in linking children’s creative intelligence with concrete stages of artistic development (Burton, 2009).

Indeed, Victor Lowenfeld (1903-1960) was a prominent art educator with ideals that aligned with the child-centered movement. He “saw art as a vehicle for developing

human creative capacities through freedom and expression” with an emphasis on art education as a means of social justice (Bates, 2000, p. 4). Lowenfeld also played a role in shifting art education curriculum toward discipline based practices that centered around the trinity of “artist, art historian, and art critic” (McWhinnie, 1972, p. 8).

The 1950s use of art education was to “develop creative thinking skills necessary to compete with the Soviet Union in the space race” and win the Cold War (Bates, 2000, p. 3). Studies were made by a number of groups, including the National Science Foundation, to analyze the state of education across the nation (Efland, 1990). Results of some of these studies showed that there was an excess of irrelevant subjects, emphasizing a need for arranging curriculum around the structure of disciplines. Art education began to experience the effects of Bruner’s vision and influence through curriculum reform. For example, Bruner’s idea of disciplines began to spread across education nationwide and still impacts education today. In a postwar era, there was a need to “reinstate children and their personal development as a central issue in education” (Efland, 1990, p. 234). During the 1960s, art for social justice aligned with the ideals espoused during the Civil Rights Movement (Bates, 2000). Art education was seen as a way to vocalize activism, freedoms, and liberation.

Educators will always be searching for best practices. As for arts learning, it is often difficult to measure learning because it can be seen as a “soft” subject with multiple right answers (making assessment challenging). When budget cuts occur, since it is not “tested” in the same way as core subjects, schools are inclined to cut art programs. During the 1980s and 1990s, the Getty Education Institute for the Arts attempted to strengthen the position

of arts in the schools by introducing Discipline-Based Art Education (DBAE). DBAE consisted of four content areas; “inquiry processes of artists, art historians, critics, and philosophers of art” (Wilson, 1997, p. 93). With funding to research art education practices around the country, the Getty Education Institute set its goals to “balance art making with the study of art in culture and as culture” (Bates, 2000, pp. 4-5). The changes in art education curriculum, such as the “Getty-funded DBAE initiatives” encouraged educators in the field to examine “their conventional conceptions on how they teach art –such as curricula based on the elements and principles of design– as well as a desire to broaden their art teaching to include history, criticism, and aesthetics” (Wilson, 1997, p. 91).

Art educators such as Elliot Eisner (1933-2014) have articulated why art should be taught in schools, including a rationale that the arts teach far more than admiration of beauty and cultivating taste. As a strong supporter of DBAE, Eisner proposed that, “the arts represent a form of thinking and a way of knowing” (Bates, 2000, p. 7). With the aim to unite art educators through valuing their subject and to make art applicable in the “real world setting,” Eisner identified that art education advocates for students to work open mindedly in all subject areas (Eisner, 2009, p. 9). Through Eisner’s work in the field of art education, interdisciplinary learning has become a more prominent mode of teaching in and through the arts contributing to the idea that creativity is a common human endeavor (Eisner, 2009). In recent decades, DBAE has evolved into a more interdisciplinary approach. This Second Generation DBAE “claims that art study enhances achievement in non-art learning experiences and it links art study to other subject areas” that will prepare

students for the “twenty-first century workplace of technology and rapid job turnover” (Hamblen, 1997, p. 102).

Visual Culture

More recently, art education has begun to focus more prevalently on visual culture and what it means to study those characteristics (Freedman, 2003). Freedman states:

The educational importance of visual culture is important to understand if we are to teach appropriately in a contemporary democracy. The new conditions of visual culture illustrate that personal freedoms no longer only involve matters of free speech. They concern freedom of information in a range of visual art forms integral to the creation of individual and group knowledge. People cannot only speak freely; they can visually access, display and duplicate, computer manipulate, and globally televise. Visual culture images and objects are continuously seen and instantaneously interpreted, forming new knowledge and new images of identity and environment. It mediates social relationships between and among makers and viewers and among viewers. Art and art education are forms of mediation between people in which a range of professional, discursive practice plays an important role. (2003, p. 3)

Since the early twentieth-century, the idea of democratic curriculum has been individually centered, however there is now a need to create curriculum that is centered around new ideas that fit twenty-first century issues and approaches. For example, with visual culture and the study of how images gain meaning, art educators are faced with a need to adapt to the world of the twenty-first century student. Stewart (2005) states:

We are presented with a new set of challenges to understand how images and their viewers make meaning, to determine what role images play in our cultures, and to consider what it means to negotiate so many images in our daily lives. (p. 10)

Opportunities exist for educators to expand their resources and teaching strategies to ultimately immerse their students with a broader view of art content. Lackey (2010) states, “Art educators have argued that curricular content in our field relies too heavily on the high

art of museums, overlooking the pervasiveness of artmaking and visual culture within people's everyday lives and 'throughout the community'" (p. 320). Therefore, twenty-first century curriculum has a need to make art education relatable, accessible, and attractive to students with varied interests.

As shown throughout history, art education curriculum has to grown and adapted to diverse cultures. Art educators have the privilege of providing students with materials and resources that are for the student's benefit and will ultimately make a positive impact on the way they view art in their life. By doing so, we have a responsibility to represent as many diverse groups and art-making practices that we can through our evolving subject matter and curriculum.

Children's Artistic Development

When considering the role of warm-up activities in the art classroom, it is important to consider how these activities support art curriculum. Educators are tasked to implement curriculum aimed at developing students' understanding of artistic processes and how to create meaning and connections with the world. The relationship between art and psychology, as well as how it aids in cognitive development, is a popular contemporary direction in art curriculum. So too the ways to promote cognitive flexibility through imagination, abstraction, and metaphor (Efland, 2002). By researching what children drew and why, Eisner (2002) explored the methods and tools that developed artistic skills and consciousness. Eisner described consciousness as, "the product of attention, and attention is guided by past experience and moderated by current need or purpose" (2002, p. 108).

Therefore, drawing-based warm-up activities have the potential to support students' artistic development as Kindler (1997) described:

Drawing is conceived of as a problem-solving activity that involves anticipating, planning, and sequencing actions. While knowledge about objects, perceptual abilities and a repertoire of graphic means are all prerequisites to the production of a drawing, the child also needs to be able to organize his graphic actions according to a set of goals and sub goals: What to draw? Where to start the drawing? Which object to draw first and which last? Research shows that there are developmental changes in the way children implement, monitor, and judge the execution of a project (e.g. Freeman, 1972, 1980; Friedman, Scholnick & Cocking, 1987; Gardner & Wolf, 1979; Van Sommers, 1984). (p. 64)

And so, Art teachers have the opportunity to provide their students with activities, such as warm-ups, that can aid in student's perceptual abilities as they learn to draw.

As mentioned before, Lowenfeld (1947) had an impact on the field of art education by classifying children's artistic developmental stages. Through his influential book titled, *Creative and Mental Growth*, art educators are encouraged to introduce developmentally appropriate curriculum after a child has completed various developmental stages. This implies that any adult intervention with children's art making early on could hinder their natural expression at a young age (Spodek, 1993). However, Lowenfeld's view has been criticized by art educators like Geraldine Dimondstein, who suggested, "Teachers need to interpret children's art products and determine the next steps for them in artistic development. Art education, at all levels, should be concerned with providing children with experiences and guidance to achieve those next steps." (Spodek, 1993, p. 4) Along with Dimondstein, art educator Nancy Smith showed support towards art activities that followed a more constructivist view, which promoted a child's "capacity to make and understand meaning...through representation and symbolization" (Spodek, 1993, p. 4). In the many

ways that children begin to understand the drawing and artistic process, it is a responsibility of the educators to provide activities that support their artistic development.

Teaching Drawing to Elementary Children

Cynthia B. Colbert has provided the field of art education with valuable research on the artistic developmental stages of children and how their drawing and interest in art is affected as they mature. From ages 2 to 6 years old, children are more inclined to move from drawing unrecognizable objects to more accurate representations (Colbert, 1984). However, as children age, “the line between directed artistry and pleasure in the act of producing is also constantly crossed by the child” (Colbert, 1984, p. 28). In, *Status of the Visual Arts in Early Education*, Colbert (1984) discussed the importance for educators to provide resources that aid in a child’s artistic development. Colbert stated:

Younger children generally are unable to seek out information from libraries or effectively discuss subject matter with peers, teachers, or parents. The young child depends on the teacher to determine the art activities, the length of time spent on these activities, and praise or criticism for their performance. (Colbert, 1984, p. 28)

Colbert (1984) encouraged educators to be verbally responsive to children’s artwork when engaging in dialogue that discussed aesthetic qualities, ideas, and the child’s accomplishments when responding to art. Considering this viewpoint, “adequate training is necessary for teachers to develop arts experiences that relate to children’s perceptual and aesthetic development and acquisition of skills and eye-hand coordination” (Colbert, 1984, p. 28). The more involved art educators are during the early stages of children’s artistic development with appropriate art activities, the more aware teachers become to the needs of their students. Colbert stated:

Teachers who work with young children have opportunities to influence their artistic and aesthetic development; they are responsible for children at a crucial time in the development of sensory awareness and abilities to communicate that awareness through language, drawing, and other forms of self-expression. (1984, p. 31)

Therefore, warm-up activities have the potential to aid a student in their artistic development starting from a young age. Art educators can help make the most of a student's art education through supplemental activities that assist in their growth and success as an art student, thus providing students with quality visual arts education.

Warm-Up Activities in Art Curriculum

Warm-up activities in curriculum are art based activities that help a child focus, or provide time for a student to practice a studio based skill. Warm-up activities that students may come in contact with depend solely on the philosophies of their teacher and whether they deem these types of activities necessary. However, research has shown that art activities that are geared toward the appropriate age of the student help build sensory awareness that ultimately provides a more in depth visual art experience (Colbert, 1984). Today the internet provides a rich assortment of warm-up activities, for instructors to use when implementing these supplemental assignments in class, such as creative drawing prompts and technique focused activities. Art educators that have seen the benefit of warm-up activities have begun to publish their own resources and drawing methods for other educators to use in their own teaching (Moody, 1992).

The Prang Educational Company was a popular source for workbooks during the early 1900s, and published *Progressive Lessons in Art Education* (1910). These illustrated workbooks provided images of watercolor paintings, life-sketches and text describing the

artistic process to achieve similar effects (see Figure 2). More importantly, these books provided students with a blank page next to each lesson in order for students to practice building their artistic skills through copying. Workbooks at this time came in editions with at least five booklets for students and educators to use as resources for improving their drawing skills and techniques.

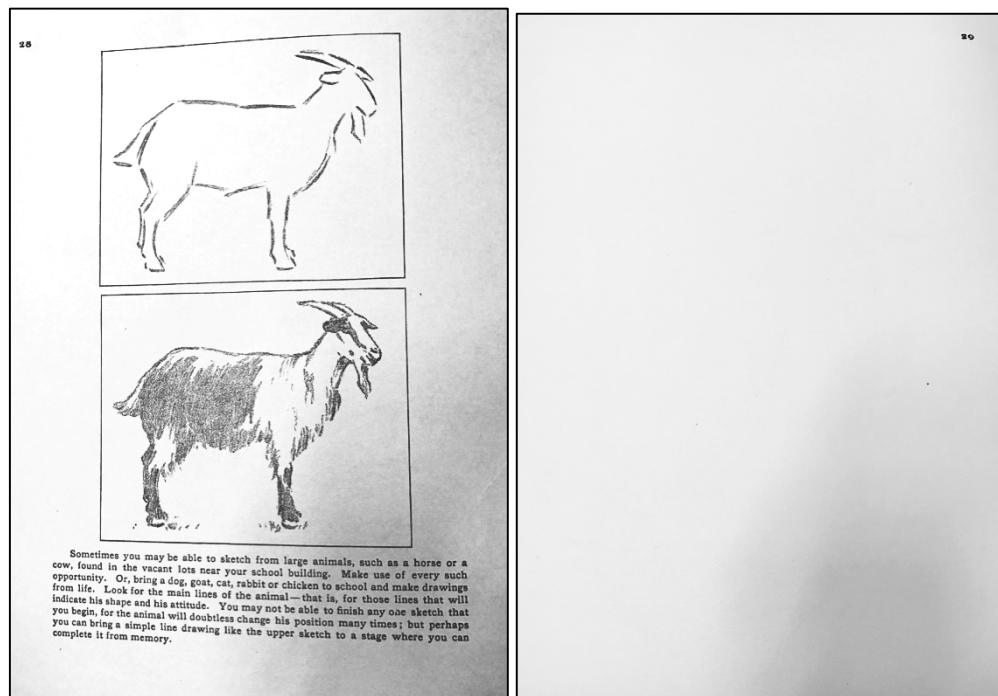


Figure 2: *Progressive Lessons in Art Education* (Froehlich, 1910, pp. 28-29)

Likewise, warm-up activities are typically practice worksheets that are distributed to students prior to instruction. In the book, *Drawing with Children*, (Brookes, 1996) warm-ups are an important part of the “Monart Method”, a drawing method developed to help students simplify what they are attempting to draw. Within this curriculum, Brookes identified 5 Basic Elements of Shape; the Dot and Circle Family, and the Line Family

models. The 5 Basic Elements of Shape includes shapes and straight, curved, and angled lines (Brookes, 1996, p. 60) (see Figure 3).

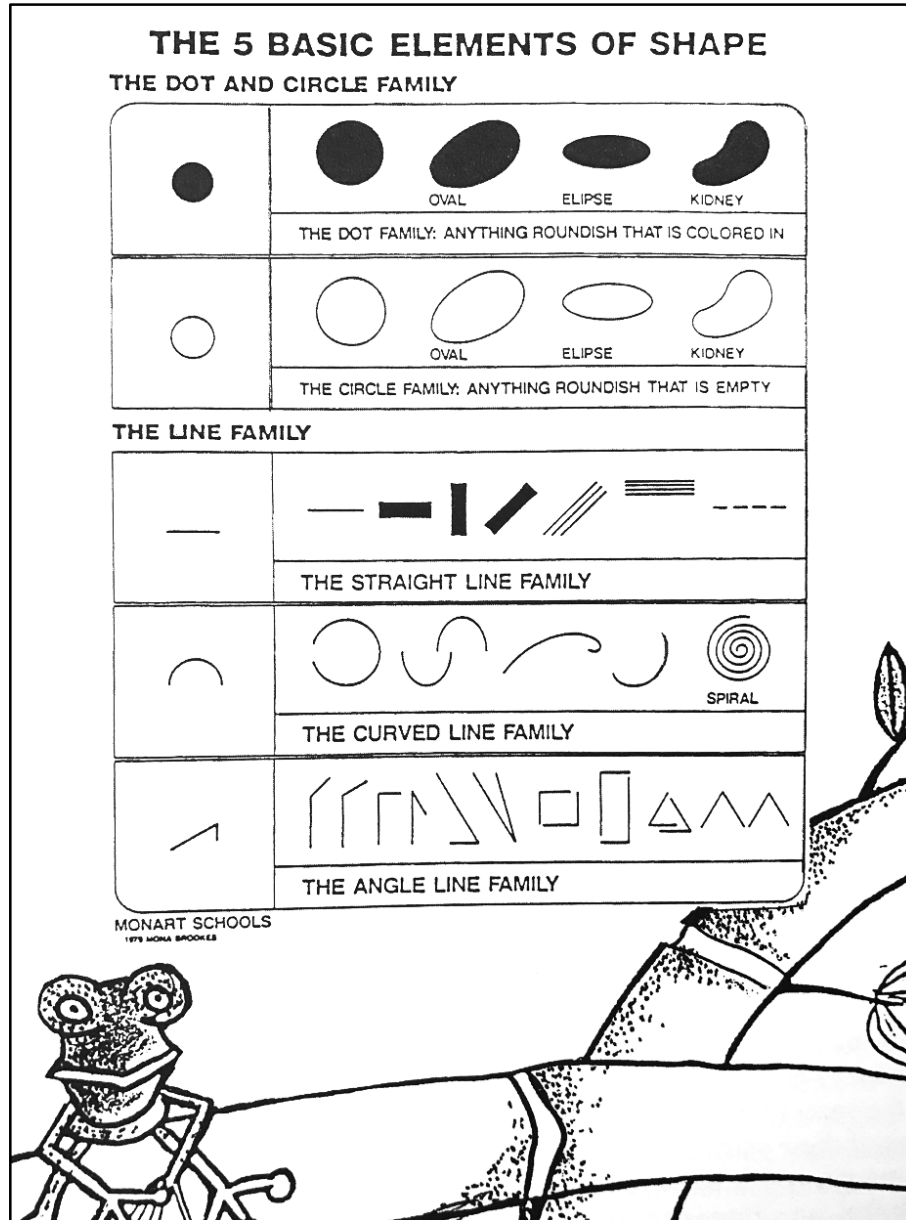


Figure 3: The 5 Basic Elements of Shape (Brookes, 1996, p. 60)

These 5 Basic Elements of Shape help the viewer see the basic lines that make up the variety of shapes we encounter when drawing.

Drawing with Children (Brookes, 1996) provides examples of five different types of warm-ups art educators can give to their students, each with increasingly complex ways to become familiar with drawing and seeing the five elements of shape. These five warm-ups are: “The Random Warm-Up”, “The Duplication Warm-Up”, “The Matching Warm-Up”, “The Mirror Imaging Warm-Up”, and “The Abstract Design Warm-Up”. The first, “The Random Warm-Up”, consists of freehand drawing with a focus on drawing the five elements in an abstract format (Brookes, 1996, p. 65). The second, “The Duplication Warm-Up”, requires the instructor to create a grid and design a series of images that combine 2 or more elements of shape for the student to copy on their paper. Typically, this warm-up provides up to five spaces for the student to duplicate the image. Third, “The Matching Warm-Up”, also requires the instructor to create a grid with images in a column, however, instead of the student filling in the grid with copies of these images, the instructor has continued the pattern and adjusted the elements of shapes slightly except one, giving the students instructions to circle the matching image to the first column (Brookes, 1996, pp. 66-67). Fourth, “The Mirror Imaging Warm-Up”, (see Figure 4) required students to draw the opposite side of an object, which is an exercise borrowed from Betty Edward’s *Drawing on the Right Side of the Brain* (1996, p. 66). Lastly, “The Abstract Design Warm-Up”, which can meet three levels of difficulty, requires the instructor to prompt the class with verbal instructions to draw the elements of shape in the order they are given, encouraging them to listen, visualize, and interpret what they are hearing in order to create an abstract drawing (Brookes, 1996, p. 70).

Aside from the five warm-up exercises that *Drawing with Children* provides, Brookes provided another activity called, “Wow! I Can Draw!”, (see Figure 5)

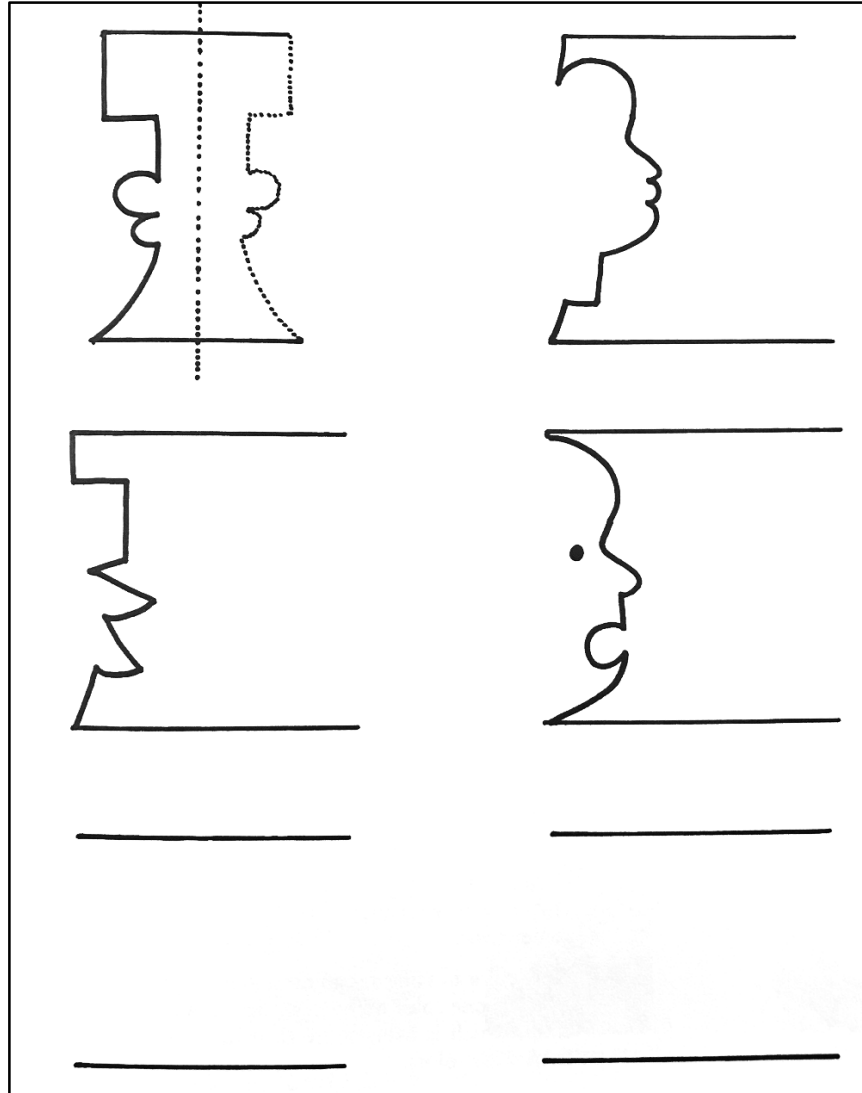


Figure 4: Mirroring Warm-Up Exercise (Brookes, 1996, p. 60)

which encouraged art educators to take the duplication concept further with drawing recognizable objects (Brookes, 1996, p. 76). In a similar format to the grid-like warm-ups, simplified contours of common objects are provided in a column with blank spaces directly

next to the image, giving room to draw. Brookes promoted the idea that anyone can draw the five basic elements of shape and it just takes a different kind of focus, such as visualization to learn how to arrange these elements into recognizable images (Brookes, 1996).

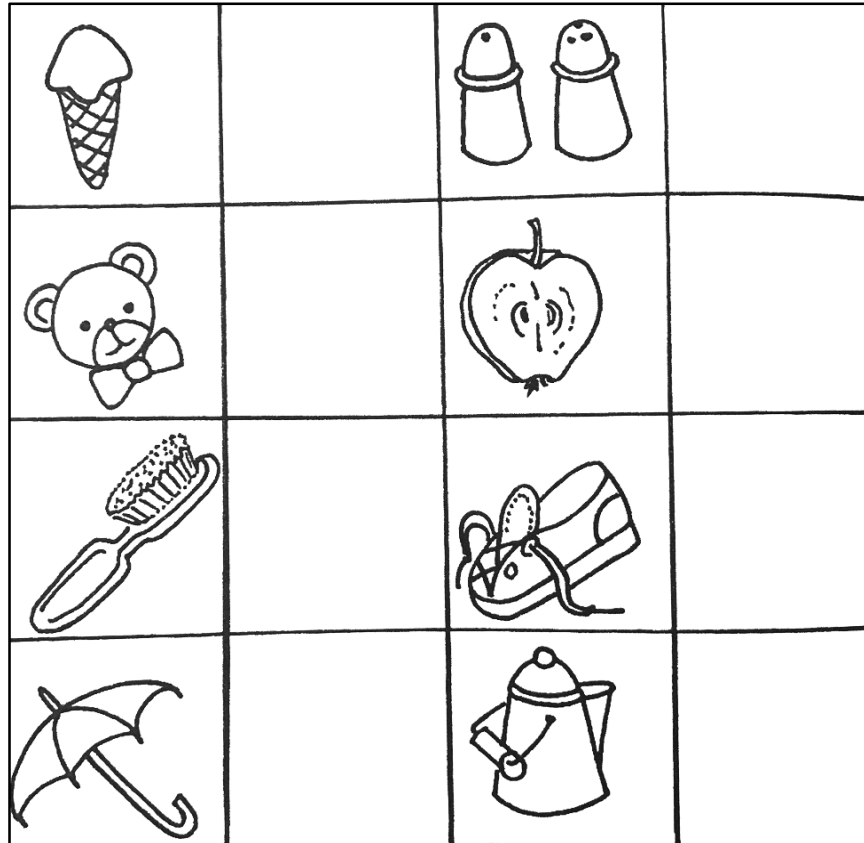


Figure 5: “Wow! I Can Draw!” Warm-Up Exercise (Brookes, 1996, p. 76)

Motivations

Beyond warm-up activities that are solely completed on paper, *motivations* exist as a curriculum strategy for teachers to better engage their students in class. Silverman (1971) defines motivations as, “the process of arousing, sustaining, and regulating activity for the purpose of causing the pupil to perform in a desired way” (p. 27). As educators, we must

ask what type of intrinsic motivators works best for our students to become inspired, challenged and stimulated (Davis, 2009). In some cases, a drawing based warm-up activity that provides drawing and technique practice for the student might be the best exercise at the start of class to motivate students. While for others a more effective motivation could be creating a sense of mindfulness through reading, talking about art, or playing games. Regardless, establishing a normalcy and pattern in class helps to meet students' needs of "succeeding in a task or activity, perfecting skills, overcoming challenges, acquiring competency, having new experiences, feeling involved, and interacting with other people" (Davis, 2009, p. 279). Art based drawing, reading, games, or discussion are all defined as motivations that can better prepare the class for the tasks of the day. Silverman's research on motivations concluded this:

Motivation will be stimulated when the art teacher: 1) knows about his students' aptitudes for art and what is truly meaningful to them; 2) utilizes a carefully structured, inductive, and in-depth approach to teaching which recognizes differences in the interests in concrete and ideational materials of slow and fast learners; 3) provides opportunities for discussions which attract attention to the complexity of art and, thereby, arouse curiosity; and 4) helps students to identify the criteria by which they can evaluate themselves as they work and, thereby, serve as a stimulus for accomplishment. And finally, a most obvious related conclusion would be that these practices should also eventuate in the development of abilities to produce and respond significantly to art, itself. (1971, p. 31)

Motivations are a variety of activities that range in length of time, that aim at creating a sense of focus and intrinsic motivation within the student. Knowing what art activities invoke a successful learning environment is an important task for art educators to motivate students to learn, participate, and be engaged in their class. While motivations are a broad form of warm-up activities, this study focused on drawing based warm-up activities.

Conclusion

The purpose of this literature review was to examine scholarly research that supports the focus of this study. This chapter provided a brief explanation of three curricular approaches: the development of art education curriculum during the twentieth to twenty-first century, children's artistic development, and warm-up activities in art curriculum. This study emphasized the importance of the educator to be mindful of the development of their students. It is in part, an art educator's responsibility to nurture a student's artistic growth and understanding. According to Colbert (1984). A child's most crucial years for artistic development occur from ages 2-6 because many students either lose interest in art or do not receive proper guidance and instruction to further develop their artistic skill set as they age. This chapter compared motivation and drawing based warm-up activities and how both can to create a desired environment and mindset for artmaking. Since art education curriculum and its activities will continue to change and evolve, it is important to examine how specific activities, such as warm-ups, impact students' artistic growth.

CHAPTER 3

METHODOLOGY

Introduction

This chapter provides a description and overview of the methodology for this study. It reports why qualitative research, and more specifically, why a case study was ideal for answering my research question. This chapter focuses on purposeful sampling, the participants, and a narrative of the researcher conducting this study. Ethical treatment of the subjects, in addition to a description of the location and duration of this study is presented. Data collection tools are described along with the data analysis process.

Qualitative Research

Qualitative research aims to catalog the lives of people and their habits (Merriam, 1988). Through a means of study that organizes how people feel and act, qualitative research also explores things that people make. Through inquiry, the researcher interprets an emerging aspect of society to learn more about its significance in order to gain a greater understanding of the subject or phenomenon. This study used qualitative research because it examined how teachers used warm-up activities in one after school program. Qualitative research is well suited for this study because it explored the natural responses and attitudes towards an activity that is used in art education curriculum. Likewise, Roller (2015) explained that:

Qualitative research is about making connections. It is about understanding that good research involving human beings cannot be anything but complex, and that delving beyond the obvious or the expedient is a necessary tactic in order to understand how one facet of something adds meaning to some other facet, both of which lead the researcher to insights on this complexity. A purpose of qualitative

research, then, is to “celebrate the moment”—the in-depth interview, the group discussion, the observation, the particular document content, the case in a single point in time, or the life story— and the intricacies revealed from that moment. (Roller, 2015, p. 2)

Qualitative research was best suited for this study because I explored how a small group of teachers understood and described their use of warm-up activities. Characteristics of qualitative research include: the study takes place in a natural setting, the researcher serves as the lead operator, the study analyzes multiple sources of data, the study focuses on the participant’s understandings of a phenomenon, and is interpretive in nature. This research took place in Spring 2017 at Art Plus Academy, in Austin, Texas. It would have been artificial to set up an experimental type of study in another location because I was interested in these teacher’s perceptions pertaining to their work experience. I was not trying to change their behavior, so qualitative research helps shed light on current practice. My role as the researcher was to lead discussions with teachers through one semi-structured interview that provided insight on their use of warm-up activities in an after-school art program. Revealing the roles and purposes of warm-up activities from the interviews points back to the need for qualitative research through thick descriptions of the phenomenon provided by the teachers. As Roller (2015) states, “qualitative research assumes that the answer to any single research question or objective lies within a host of related questions or issues pertaining to deeply seeded aspects of humanity” (p. 1). This study utilized interviews and documents as a source of data. Unlike quantitative research, which relies on numerical data, qualitative research provides thick, rich descriptions through narratives that give the reader a better understanding of the events and data collected. My role as the

researcher was also critical to the reporting of the study because of the need to interpret the participants' thought processes that identified the roles and purposes of warm-up activities in their classrooms. Qualitative research methods help move beyond generalizations to help the reader to gain a greater understanding of the particulars related to the study, situation, and phenomenon. In addition, this type of research allows for inductive analysis. Considering that the results were unknown from the start of the study, the results were inferred by the themes that arose from the data.

Case Study

Qualitative research can be categorized according to different types of methods such as grounded theory, ethnography, and case study. This study used the case study methodology to explore the roles and purposes of warm-up activities from the perspectives of the teachers in one after-school art program. A case study is the study of a specific phenomenon, which is intrinsically confined (Merriam, 1988). This study is bounded by one site and one population of teachers. In addition, this study took place at one point in time, Spring 2017, and in one location, Art Plus Academy, located in Austin, Texas. As a researcher, it was necessary to have a bounded study in order to create parameters to complete the study in a timely manner, and to focus on the in-depth style of the report.

Descriptive Case Study

This research is a descriptive case study with the intent to provide a clear presentation of what was happening throughout the study (Mills, 2010). As a researcher, my goal was to provide readers with an understanding of the case and contribute to research in the field of Art Education. This study aims to “reveal patterns and connections, in

relation to theoretical constructs, in order to advance theory development” (Mills, 2010, p. 289). Descriptive case study encourages the readers to experience the case through the lens of the researcher.

Sample Selection

Prior to conducting research, the researcher must select a sample of a population to study and analyze. Merriam states that a “sample is directly linked to the questions you ask and how you constructed the problem of your study” (2009, p. 2). In qualitative research, samples are typically determined through purposeful sampling, unlike quantitative research where samples tend to be more random and generalized (Merriam, 2009).

Purposeful Sampling

The participants in this study were purposefully selected to help answer the research question. Merriam states, “purposeful sampling should be used to include people who know the most about the topic” (Merriam, 2009, p. 94). Teachers at Art Plus Academy work with preschool, elementary, middle, high school, and adult students. And so, I selected three teachers from Art Plus Academy that work with younger elementary children for three reasons. One, I too work at Art Plus Academy as an art teacher. This is important because it introduces convenience sampling into the study. These teachers were selected because they were easy to contact and were individuals that I have worked closely with during my time at Art Plus Academy. Two, I know the resources these art teachers use for providing students with drawing guides and examples. Three, I have access to the owner of the company who would allow access to these teachers. In addition, these teachers were selected because they utilize warm-up activities. Three teachers were selected for this study

because they met the criteria, I knew them well, they were supportive of the study, and they were interested in the study. Likewise, Creswell (1998) argues that 3-5 participants is an ideal number for case study research.

Participants

The participants of this study included three female art teachers from Art Plus Academy. These individuals ranged in age from 38-55 and each teach elementary age children. In this study, I provided each participant with a pseudonym in the form of an alternate name. Pseudonyms protect the identity of the participants and provides anonymity to the research (Merriam, 2009). They were Martha, who was 38 years old, Jessica, who was 55 years old, and Lauren, who was 40 years old.

Martha

Martha was an educator that has been working at Art Plus Academy for 3 years. She was the first one interviewed and was very responsive about her use of warm-up activities in her classroom instruction. With a degree in design, Martha has worked for a total of 7 years teaching art in private teaching settings. She also owns her own business of hosting art making parties. By first asking some questions that allowed her to describe some of her favorite things about teaching art, I gained a greater insight into her passions about working with art students. Watching people growing in their artistic abilities and being a part of the artmaking process were some of her favorite things about teaching art. She loves pushing students to create works of art that encourages them to explore new possibilities. In regards to working at Art Plus Academy, Martha mentioned that she loves

the diversity of students that attend classes and how she is allowed to set her own schedule, which helps to balance her time well with family, work, and her personal business.

Jessica

Jessica was the second teacher I interviewed and she had worked at the Art Plus Academy for 4 years. With a degree in fashion design, she had been teaching art for over twenty years in Brazil and the United States. In 1988, when she and her family moved to Austin from Brazil, she began teaching informal drawing and fashion design classes at The University of Texas at Austin. Jessica described art as a universal language that had opened up the world to her. Her love for art has been a driving motivation to share likeminded ideas with students that she's taught over the years. Jessica's favorite thing about working at Art Plus Academy is that the classes are open to all ages, therefore, it creates a diverse environment that is different from what you'd find in most art class settings because it ranges in ages. She expressed that she enjoys that students at Art Plus Academy get the opportunity to pursue subject matter that they are excited about and the teachers really get to know the students well.

Lauren

Lauren was the third teacher I interviewed and she had been working at Art Plus Academy for 2 years. With a degree in drawing and painting, she had been teaching for 6 years as a private art teacher out of her home and in other private facilities. Lauren had the most feedback in regards to the impact art and teaching at Art Plus Academy has had on her life. Lauren expressed that her favorite thing about teaching art was how much she learned from other people. No matter the age of the student, she gets to share in the joy of

helping them while pursuing her childhood dream of teaching. In regards to teaching at Art Plus Academy, Lauren stated that with naturally smaller classes, (the maximum number of students is 8) students receive more attention from the teacher. Therefore, she believed Art Plus Academy does really well at cultivating community and building trust between students in the class. Similar to the other teachers, Lauren expressed that the various ages in close proximity to each other represents great diversity among styles and personalities, as well as creating an atmosphere that inspires each individual. Table 1 compares the gender, age, years teaching at Art Plus Academy, degree, and Texas State certification of the three teachers.

Name	Gender	Age	Years Teaching at Art Plus Academy	Degree	Texas State Teacher-Certified?
Martha	Female	42	3 years	BFA Surface Pattern Design	No
Jessica	Female	55	4 years	BFA Fashion Design	No
Lauren	Female	40	2 years	BFA Drawing and Painting	No

Table 1: Demographics of Participants

Location

This study took place at one location: Art Plus Academy in Austin, Texas. Art Plus Academy is a privately-owned art school founded in 2009 by Monica Araoz. Monica is an artist who started teaching art to individuals privately. Through word of mouth, her business grew to where she could to open a studio space in northwest Austin and begin a business. It has now grown into two locations (the other in Cedar Park, Texas) with a total

of fifteen teachers engaged in instructing classes six days a week. Each teacher's class size is dependent on the number of students that enroll in their class, with a maximum class size of 8 students. The number of classes each teacher instructs depends on their availability throughout the week. The curriculum is open for each teacher to create and design, keeping in mind the age group of the students. Class duration varies depending on the student's ages, ranging from sixty to one hundred and twenty minutes. Each class has a range of ages with students grouped into 4-5, 5-7, 7-9, 9-12, and Teen-Adult age categories. The younger students, 4-5 and 5-7 year olds, typically begin class with a warm up activity meant to focus the children on noticing details, proportions, and different lines and shapes as they mimic what they see. From there, the younger students follow step-by-step instructions of the teacher and work on completing a project that focuses on design elements and principles that the teacher chooses. Typically, one project is completed each week for the younger elementary aged students, however, on occasion, the teacher can choose to extend the lesson into several classes if the students need more time.

Curriculum at Art Plus Academy

The curriculum at Art Plus Academy focuses on drawing and painting techniques that include pencil, charcoal, oil pastel, chalk pastel, colored pencil, crayon, watercolor, tempera, and acrylic paint. Older students are encouraged to bring their own supplies if they are working at a more advanced level. Most older students are also given the privilege to work on personal projects that are monitored by the teacher, therefore, the teacher serves as a facilitator for the students when they have questions and need guidance with completing their projects. At the completion of each fall and spring semester, the teachers

at the academy choose 2-3 works from each student to display in a “Gallery Day” event. With the student’s artwork hung on the wall, the attendees have the opportunity to view the work that is made at Art Plus Academy and leave a note of appreciation for the artist.

In short, Art Plus Academy is an after-school program comprised of students of all ages. The main goal for instruction is to guide students to become better artists. From being an after-school extracurricular activity where younger children can explore new materials, to a place where older adults can feel comfortable learning how to draw and paint for the first time, Art Plus Academy serves to teach students how to have the discipline of an artist, where students learn to persist and problem solve. Within this range of individuals, one can find students of all ages who are skilled and talented with their studio art practices, from beginner to advanced.

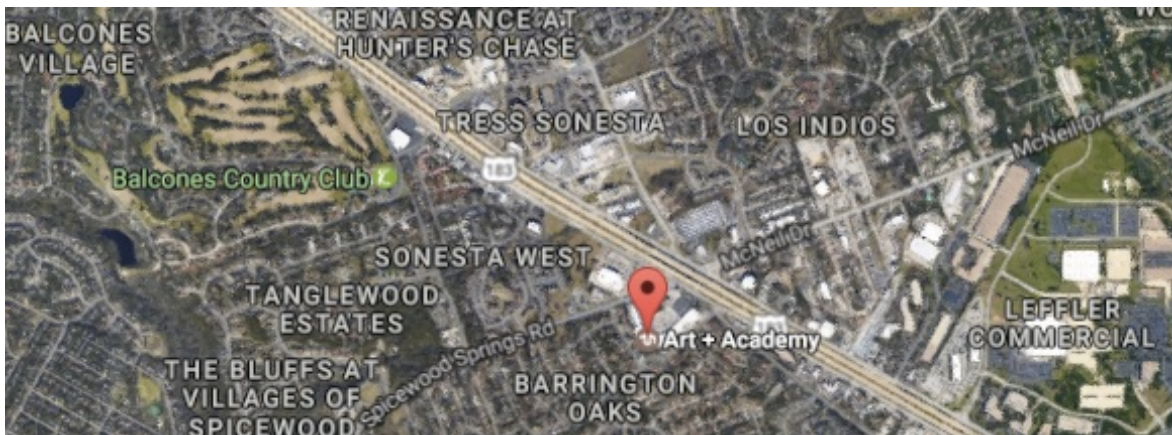


Figure 6: Map of Area Surrounding Art Plus Academy (Google Maps, 2017)

The art school is located in close proximity to Round Rock ISD schools, which most students at Art Plus Academy attend. The location is near many shopping centers and

is a short distance from a major thoroughfare, Highway 183. Figure 6 depicts the area surrounding Art Plus Academy.



Figure 7: Art Plus Academy

Figure 7 shows the front view of Art Plus Academy. This art school is located in a strip mall in northwest Austin, Texas. This shopping area includes multiple restaurants, grocery, and office supply stores. The school has two large studio spaces that serve as classrooms (see Figure 9). The entrance includes a waiting area for parents/guardians to enjoy while their student is in class. Through the waiting area is a door to the first classroom. Both studios include a private bathroom and storage closet for materials and supplies. Each classroom also has a sink with running water, as well as a station for washing

brushes. Each classroom is one thousand square feet, which easily accommodates one class of eight students per studio. Studio 1, being the classroom with the main entrance, has two large bookshelves for reference materials and teacher resources.

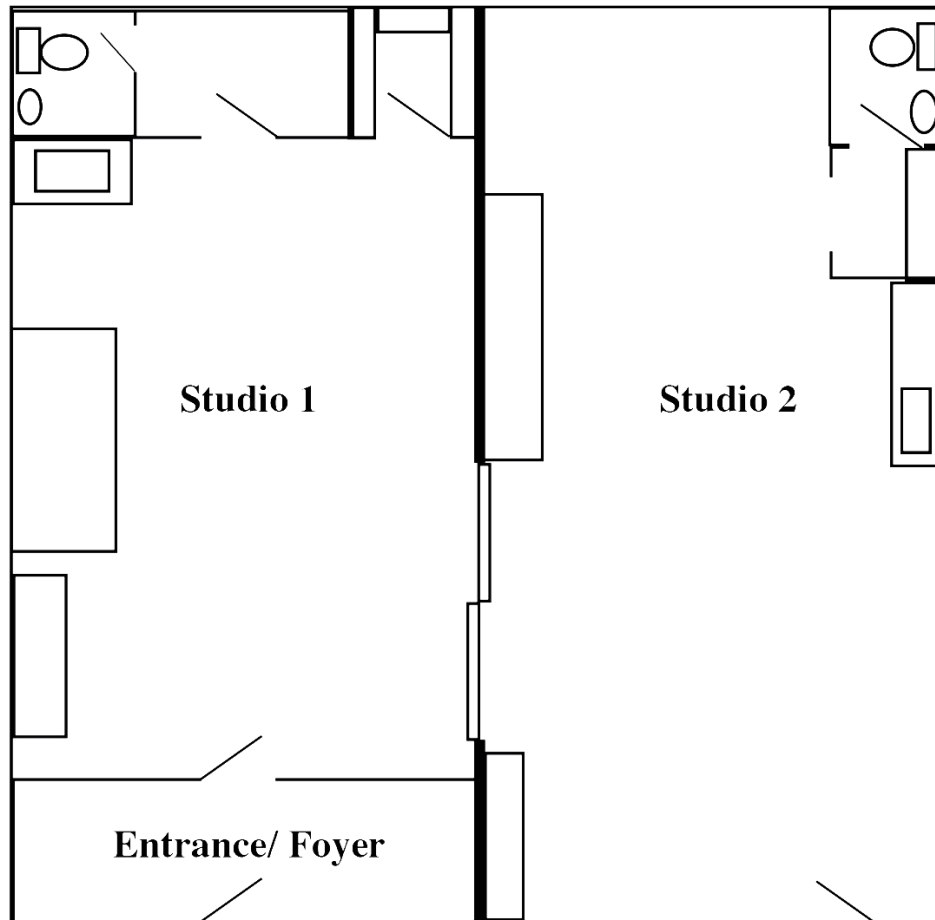


Figure 8: Layout of Studios 1 and 2 at Art Plus Academy

Figure 8 shows a diagram of Studios 1 and 2 of the northwest Austin location of Art Plus Academy. On the bottom left side of the diagram, is a layout of the main entrance. The layout displays a door into the waiting area and then another door into Studio 1. In the center

of the layout, the diagram depicts “French door” style sliding doors that divide the two studios. Most of the time these doors remain open so that students can easily travel from one studio to the other. Both studio spaces have an entrance and exit, however, during open hours, all students enter and exit from the doors in Studio 1 for safety and to keep consistency. The layout also depicts the major storage systems that house the art supplies for Art Plus Academy shown as different sized rectangles.



Figure 9: Studio 2 at Art Plus Academy

Figure 9 shows Studio 2 at Art Plus Academy. Studio 2 is where the interviews were held with the participants. Pictured to the left is a large shelving and drawer unit that is well stocked with dry materials, such as paper, charcoal, drawing pencils, and cutting

tools. Toward the back of the studio are easels and portfolio racks for teachers to store their student's work. Through a small doorway in the back right is a bathroom and a shelving unit filled with miscellaneous objects for students to arrange for still life drawings or to use as references for their work. Pictured against the right wall is the sink where brushes, cups, and other painting materials for Studio 2 are washed and stored. The tables and chairs in the middle can be moved around according to the teacher's preference.

Duration of the Study

While the teachers in this study indicated that they regularly used warm-up activities as part of their instruction, data collection occurred from January 29-February 4, 2017. I conducted a total of three, 45-minute interview sessions with each participant over the course of one week. Data analysis began simultaneously with data collection during spring 2017. The research and study was completed in spring 2017.

Myself as a Researcher

In this section I describe my background and experiences that have led me to the field of art education, as this frames my positionality as a researcher. In order to clarify probable biases, this narrative will provide readers with context and transparency of my perspective for this research. This reflection accompanies the nature of qualitative research and is necessary for understanding why I, the researcher, arrived at certain findings during data analysis (Merriam, 2009).

I am a Caucasian female in my early twenties, from Austin, Texas. I received my Bachelor of Fine Arts degree with a focus in Painting, from Abilene Christian University in 2015. After graduation, I enrolled in the graduate program in Art Education at The

University of Texas at Austin. Well before receiving my undergraduate degree in May 2015, I knew I wanted to pursue art education. I wanted to surround myself with like-minded people that had a love for art and sharing that passion with others through teaching.

Knowing that I was pursuing studio art as my field of undergraduate study, a neighborhood friend reached out to my mom and asked if I would work as a private art teacher with her son, Adam, during the summer. Adam was moving into the sixth grade and had chosen art as his elective and wanted to feel more prepared with his drawing skills before classes started. During five one-hour sessions, I did my best to think like a teacher and mimic my public-school art instruction. When I was in elementary school, art curriculum centered around learning the elements and principals of art. I loved art from a young age and was told by teachers that I had natural talent, however, as hard as I tried, I had no idea how to teach my studio skills and knowledge to others. As I guided Adam through projects, I hoped that they were at the correct skill level for a sixth grader. Looking back, working one-on-one with this student was more of a growing experience for me before I went off to college. This experience showed me that I had a lot to learn about art education, but I was willing to do what I needed in order to become a better teacher.

Through this experience, I discovered that the environment and the way we approach art, are major contributors in creating a successful learning environment. In former situations like Adam, where I acted as babysitter, entertainer, and art teacher, I have no doubt that the children I spent time with learned to make the most out of the materials I gave them. However, there was no intention on their end to use these tools to better their artistic skillset. In the private teaching scenario with Adam, I learned that as a teacher, I

felt most valued knowing that he wanted to improve his artmaking skills and had plans to apply what he was learning to future artwork and ideas. I learned that as a facilitator, I appreciated when students initiated a desire to improve their skills and share a similar passion and respect for art.

The summer after receiving my undergraduate degree in Studio Art, I was actively seeking a job in the Austin area that would allow me to begin teaching despite my lack of experience and certification. To my surprise, I was offered a position at Art Plus Academy, an art school that would give me practical art teaching experience. Within a matter of weeks, working at Art Plus Academy had taught me how to provide students with projects that challenged students to think like an artist through the problems that they faced with making creative decisions. Through observing other teachers and receiving feedback from my boss and colleagues, I learned how to gain control of a noisy classroom, and how to apply different methods for introducing the basics of drawing. I encountered daily challenges, such as discouraged student's attitudes, that helped me learn how to inspire confidence in my student's drawing abilities. I have thoroughly enjoyed working at Art Plus Academy. It has provided valuable experiences and opportunities, such as, working with students of all ages that want to become better artist and it allowed me to work with colleagues that shared a similar passion for visual arts.

It is important to report that I have had positive experiences as an art teacher at Art Plus Academy. While my experience colors my perception, it also helps me understand the art teacher's perspective, from an emic or insider perspective. Other factors that influenced my perspective are my gender, age, ethnicity, and my experience working as an art teacher

at Art Plus Academy. My experiences with warm-up activities while teaching elementary aged children has influenced the ways I organize and prepare for a class. Knowing that students are attending art classes immediately after school, or following another extracurricular activity, means that they are busy and not always ready to focus and work on art. With that in mind, warm-up activities can serve as a means to create mindfulness in the classroom before working on projects that need patience and attentiveness. Cultivating a space where students can grow and become better artists is a motivator for me as a teacher and inspiration for pursuing this research.

Ethical Treatment of Subjects

Research with human subjects requires a review to maintain ethical treatment expectations from the institution. For this study, I received approval from The University of Texas at Austin's Institutional Review Board (IRB). This approval means that there were minimal risks for the human subjects in this study. All participants were aware of the process of the study prior to signing a consent form, which ensured that they could choose to participate or not without penalty. See Appendix B: Sample Participant IRB Consent Forms.

Data Collection

Data collection for this study included interviews and documents. According to Merriam, during a qualitative case study, interviewing is the “best technique to use when conducting intensive case studies of a few selected individuals” (2009, p. 88). The audiotaped interviews and the collected documents helped to find common veins of thought

and themes that identified the roles and purposes of warm-up activities in for the three art teachers.

Interviews

An interview is an approach to inquiry for “understanding the lived experience of other people and the meaning they make of that experience” (Seidman, 1998 p. 9). Interviews can have a “range of structure [varying] from highly structured, questionnaire-driven interviews to unstructured, open-ended, conversational formats” (Merriam, 2009, p. 90). Seidman described the process as:

By interviewing a number of participants, we can connect their experiences and check the comments of one participant against those of others. Finally, the goal of the process is to understand how our participants understand and make meaning of their experience. (Seidman, 1998, p. 27)

A more relaxed interview format with a clear purpose, yet led by open-ended responses, is called a semi-structured interview (Merriam, 2009). Semi-structured interviews allow for more natural conversation that is led by the format and order of the researcher’s interview protocol. Permitting the interviewee to describe their experience in a reflective way could ultimately uncover “new ideas on the topic” (Merriam, p. 90). The interviews in this study were guided by an interview protocol (see Appendix A). During the interviews, I kept written notes of key points the participants were making to supplement the audiotapes of each interview. This helped to ensure the information was recorded in case of a technology malfunction, as well as serve as a way to reiterate key phrases and ideas that arose in the interviews.

At the conclusion of the interviews, I transcribed the audio recordings, and then disposed of the audio recordings. Transcribing the audio recordings of the interviews allowed me to look for patterns and themes among the exact words spoken in the interviews.

Documents

Documents refer to printed materials that are relevant to the study (Merriam, 2009). As such, documents serve as data in qualitative research and help to provide further context through visual representations of the warm-up activities used in this study. In a case study, “documents are, in fact, a ready-made source of data easily accessible to the imaginative and resourceful investigator” (Merriam, 2009, p. 139).

This study utilized copies of warm-up activities that were provided by the participants. The purpose of examining these documents was to gain insight of their opinions regarding the effectiveness of warm-up activities that they personally used or had used in their instruction. The participants provided 8 documents total that represented a variety of warm-up activities.

Data Analysis

The process of data analysis required examining all collected data from the study to understand the information in a broader sense. The goal was to understand the roles and purposes of warm-up activities in one after school program. Data analysis is divided into two separate approaches: inductive or deductive reasoning strategies. Roller (2015) stated:

It is the data that inform the qualitative analyst in the development of codes and categories, and it is the data that determine the connections that are made (or not

made) between various points of information, as well as the meaningfulness of these connections in conjunction with the research issue or phenomenon. (p. 8)

Utilizing the inductive approach, emergent themes were determined through coding processes which established themes and commonalities. Personal interpretations of the researcher's perspectives were a form of analysis in this study due to the non-verbal cues and inferences the participants made during their interviews. The next section centers around the coding process that took place in this study to identify themes.

Coding

In qualitative research, the research must adapt a system to highlight, classify, and code all data from the study (Merriam, 2009). Merriam defines coding as, "assigning some sort of shorthand designation to various aspects of your data so that you can easily retrieve specific pieces of the data" (2009, p. 173). The process of assigning codes helps the researcher organize ideas and themes as they begin to emerge during analysis. This study used emergent codes derived from interviews and documents. Through in-vivo coding, researchers assign colors and labels to key phrases and highlight similar veins of thought throughout an interview transcript (King, 2008). Doing so allows for the researcher to organize and code emergent themes. This method of coding is commonly used when analyzing transcriptions, documents, surveys, and observation notes.

Coding can also be accomplished through identifying word patterns found in text. For example, websites like Word Sift (<https://wordsift.org/>) generate visual representations of the amount of times a word is repeated in a transcript. By inserting text, a word cloud displays prominent words in larger text next to smaller, less frequent words. This example

of a Word Sift word cloud comes from Martin Luther King’s *I Have a Dream* Speech (King, 1963).

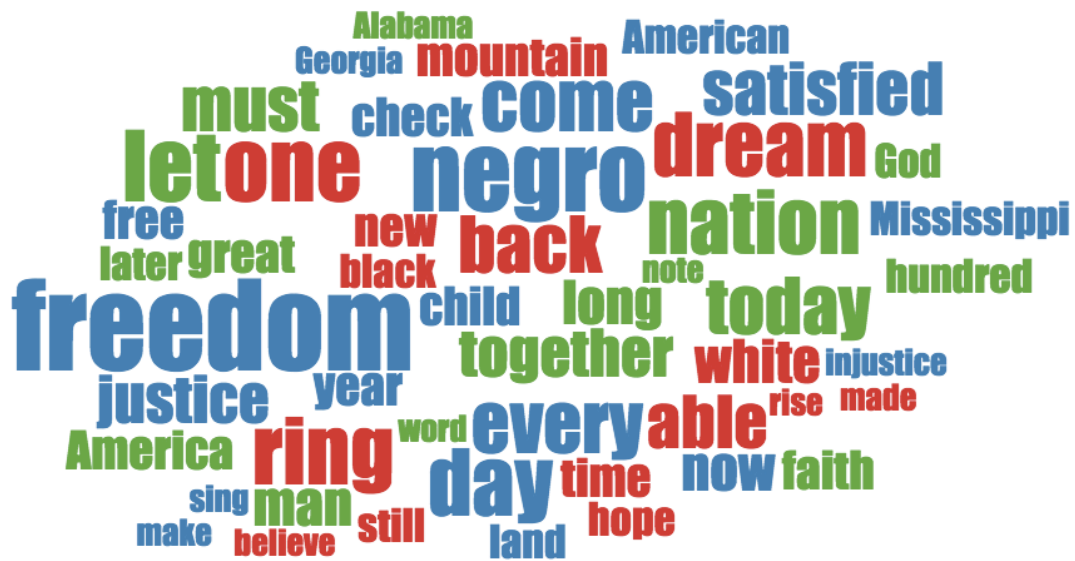


Figure 10: Word Sift Example

The above word cloud illustrates the words that were most frequently repeated in King's famous speech. This helps the researcher identify prominent words in a body of text. After creating a word cloud for each of my interview transcriptions, I reviewed my interviews and began to see three themes emerge based on the noticeable similarities in thought and word choice among the three interviews. Triangulation was the final step in interpreting data from the study. It is important to recognize that personal interpretations of data can influence the study based on biases, therefore, the need of more than one method of analysis is necessary.

Triangulation

Through the comparison of multiple sources, the data in this study underwent a technique called triangulation in order to “confirm or deny the researcher’s initial hypothesis” (Roller, 2015, p. 131). Triangulation was utilized in this study through the comparison of interviews and documents. Roller (2015) described triangulation as:

By contrasting and comparing the data with other sources, the researcher enriches the analyses with supporting and/or contradictory information that ultimately gives the researcher and users of the research a deeper understanding than relying on the study data alone. (Roller, 2015, p. 41)

As a necessary validation procedure, the end goal was to arrive at themes that were credible through coding during analysis. Triangulation was also utilized by obtaining multiple perspectives from participants in this study. I interviewed art teachers from three different ethical, studio, and teaching backgrounds in an after-school setting. The triangulation of data made these differences and similarities more prominent. Overall, the triangulation method validated this research by providing responses that were diverse and not one-sided.

Transferability

Through thick and rich descriptions, this research aimed for its readers to “determine the applicability” of this study’s “methods, findings, and recommendations to other arenas” (Roller, 2015, p. 44). The examples, information, and findings have the potential to influence an educator’s practice through connecting to the results in this study.

Conclusion

This chapter provided an overview of the methodology put into practice through data collection and data analysis for this study. Qualitative case study research was used

with an inductive approach with the use of coding and triangulation when analyzing data.

The next chapter will provide the results of data collected from the art teachers at Art Plus Academy and supply an outline of information leading to the conclusion.

CHAPTER 4

DATA ANALYSIS

Introduction

This chapter provides an analysis of the data collected for this study. It explains the overarching themes that emerged during research. The main goal of this study was to reveal the roles and purposes of warm-up activities that teachers used at an after-school art program. The research question was: What types of warm up activities do art teachers in an extracurricular art program select for elementary aged children? Sub-questions for this study were: What is the purpose of these warm up activities? What criteria do art teachers use in selecting warm up activities for their students? This chapter includes a discussion of the following: how I collected the data, how I analyzed the data, and examination of the three themes that emerged from the findings of this study. These themes were: discipline, focus, and skill building. The themes that emerged from my research were revealed from interview and documents provided by the teachers from Art Plus Academy.

Data Collection Overview

Data collection began by meeting for a scheduled interview time with each of the three selected teachers. I met with each teacher individually at Art Plus Academy during hours that classes were not in session. Three teachers, Martha, Jessica, and Lauren, were interviewed. During a 45 minute to one hour time frame, the teachers answered 15 questions regarding the roles and purposes of warm-up activities (see Appendix A). Prior to the face to face interview I asked each teacher to bring some examples of their favorite

Figure 11: Interview Transcript Word Sift

Figure 11 depicts the Word Sift image that was used to help identify themes. This word cloud included all three transcripts. As expected, “warm” being the first word in “warm-up” was most prominent, with “kid” and “project” sharing similar weight and being the next largest word. Although not emphasized as clearly throughout the Word Sift, the words, “practice”, “skill”, “confidence”, and “focus” are words that stood out as descriptive words for roles and purposes of warm-up activities. The use of the Word Sift aided in determining codes for each emergent theme based on the number of times an idea or concept was stated in all three interviews. In order for a theme to emerge as a role and purpose for warm-up activities in the art classroom, two out of three of the teachers needed to express a similar use and intention for warm-ups during their face-to-face interview. These themes will be explored in the following sections of this chapter.

Theme 1: Discipline

In this section, I describe discipline, which was found to be one of the roles and purposes for warm-up activities. During the teacher interviews, statements stood out when the teachers repeated the word “discipline” and other descriptive words such as, “practice”, “spend time”, and “reinforce”, when talking about warm-up activities.

The Merriam-Webster Dictionary defines discipline as, “training that corrects, molds, or perfects the mental faculties or moral character” (<https://www.merriam-webster.com/>). However, in this study, the term discipline was not used as means to punish students, correct behavior, or define an area of study. At an art school like Art Plus Academy, students attend classes with the intent to learn how to improve their drawing and

painting skills and partake in exercises that increase their ability to pursue challenges with confidence. The teachers at Art Plus Academy each have a professional background in art and strive to provide their students with tools to become better artists.

It is important to note that warm-ups were used by all three teachers in their own personal studio-based work. When asked how warm-ups were used in their personal artwork, Lauren stated, “In doing a warm-up, I’m loosening up myself physically and mentally, and hopefully I’m just trying to solve some the problems compositionally speaking of what I’m going to do before I start a painting” (personal communication, February 1, 2017). She went on to add, “Whatever your career, you have to discipline yourself to do the work that needs to be done” (personal communication, February 1, 2017). Lauren discovered what warm-up methods work best for her as an artist, and she has disciplined herself to utilize practices that generate more favorable works for herself. Lauren continued to make connections to how warm-ups had been a beneficial influence on her work during our interview. Mainly working loosely with charcoal as a warm-up, because of her drawing background, Lauren sketches from still-life objects to “loosen up and solve compositional problems” of the project she is about to begin (personal communication, February 1, 2017). Lauren added, “generally speaking, anything that you do that you want to get good at you have to practice and that’s what warm-ups really are” (personal communication, February 1, 2017). Similarly, Jessica spoke about her personal use of warm-ups as an artist. She said, “I think we always need technical practice. It’s like riding a bicycle. I have to practice. Most everyday” (personal communication, January 30, 2017). Martha also commented on her use of warm-ups in her work describing them as a

process for, “trying to work out any problems before you actually get to the canvas” (personal communication, January 30, 2017). All three teachers stated how they used warm-up activities of their choice in contribution to their self-discipline as artists.

During the teacher interviews, when asked what they valued most about warm-up activities for students, Lauren replied:

The warm-ups help because, if I'm tailoring a specific warm-up to a project, for instance, if we're doing a landscape that includes perspective and how to show a house constructed in a three-dimensional format, then if I provide a warm-up with a three-dimensional shape that is a cube, and then we apply that shape to the structure of the landscape, it helps with the overall drawing. So, there's a million reasons why the warm-ups work well. Either I'm trying to get all the students of all ages that I work with loosened-up physically, and then hopefully that will translate mentally to the right side of the brain, and then the other part is that it will help their drawing through practice. (personal communication, February 1, 2017)

In this statement from Lauren, she described how warm-up activities gave her students time to practice the shapes and lines that they would be using later in class. Overall, she believed that the warm-ups improved her student's drawings. Similarly, Martha replied:

I value them the most in my Pre-K classes, because typically I use warm-ups that essentially outline the project that we're going to be doing, and so in that setting, it enables the kids to be able to trace the shape that we might be working on that day or allows them to practice putting shapes together. (personal communication, January 30, 2017)

In this statement from Martha, she described the benefit of using warm-up activities with her younger students because it allowed time to practice the shapes and lines that they would be using in their project. This warm-up method reflected the “The Duplication Warm-Up” approach from *Drawing with Children* (Brookes, 1996, p. 66). Martha's warm-up activity required students to copy lines and shapes that the instructor had drawn in a

grid like format (see Figure 7).

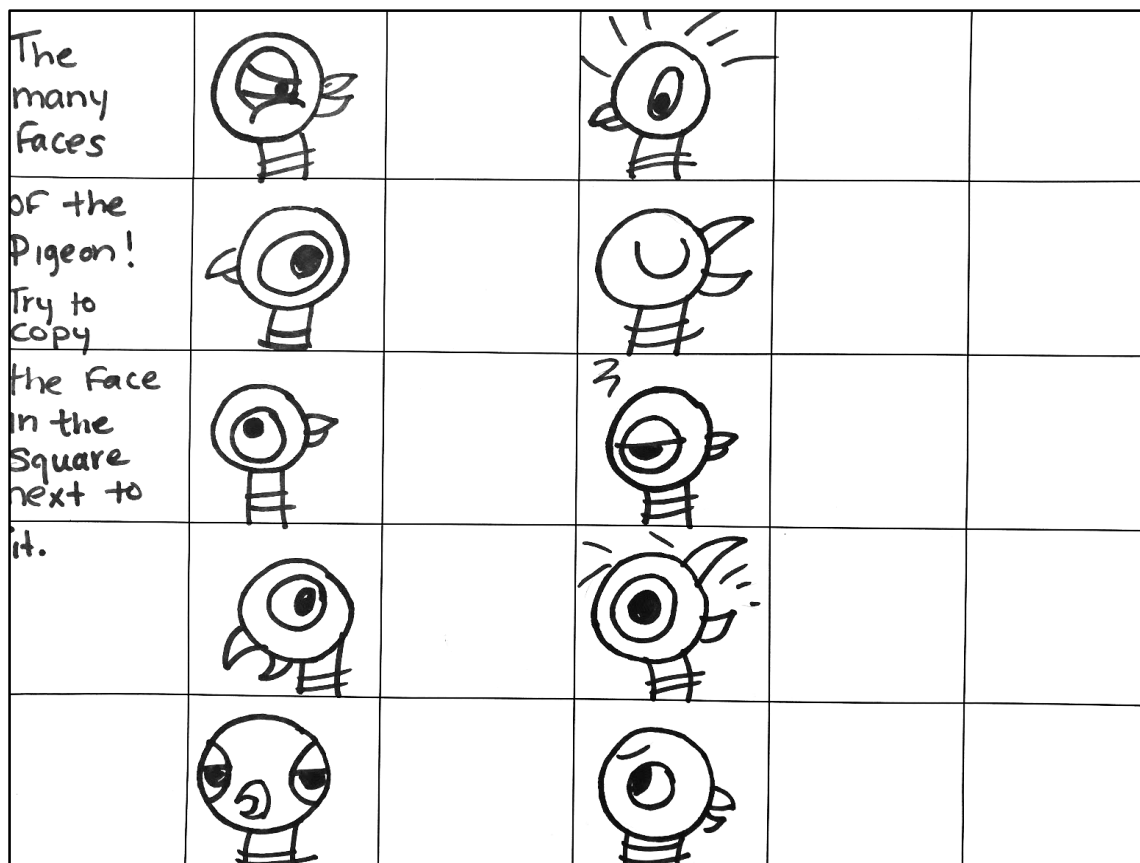


Figure 12: Martha's Original Pigeon Warm-Up Activity

Figure 12 depicts an exemplary warm-up activity that Martha provided during her interview. This cartoon style bird drawing activity was an example of a copying approach she gives to her students ages 5-7 prior to beginning a project. When completing this warm-up, the student looks at the image in the column on the left and then attempt to draw it on their own in the column directly to the right. By practicing the shapes and lines, Martha described the process as:

The warm-ups help to try to teach the discipline, and say "this is how you do it" and walk through step-by-step how to do these things and show that in the end it

benefits you even if it's in ways that you don't always necessarily see right away. (personal communication, January 30, 2017)

By giving the students time to practice the image that they will be drawing in a project, teachers were implementing an approach that encouraged students to observe, discover, and draw as some of the first tasks in the class. Martha also went on to add:

It's discipline. I think it's important for kids that when you're learning art, to see it's not all skill and it's not all intuitive. Those two things, when you mix them together, and when you spend time on both, then that's when really great and thoughtful artwork exists. (personal communication, January 30, 2017)

In this statement, Martha explained that she values artwork that balances creativity and skill. The reference to this aspect of Martha's teaching philosophy showed that she tries to emphasize certain disciplines and practices into her classroom in order for students to experience both creative thinking and skill based activities. For example, Martha provided a warm-up activity during our interview that she gave to her students that was a creative challenge that encouraged students to display their drawing skills (see Figure 13).

Figure 13 was an original activity that Martha created and provided during her interview as an exemplary example of a warm-up. In this warm-up activity, students are instructed to draw fish and other objects to create an environment inside the fishbowl. With one fish to reference while drawing, students have to think of other elements they can add and then draw them on their own. This is both a creative thinking exercise and drawing practice for students.

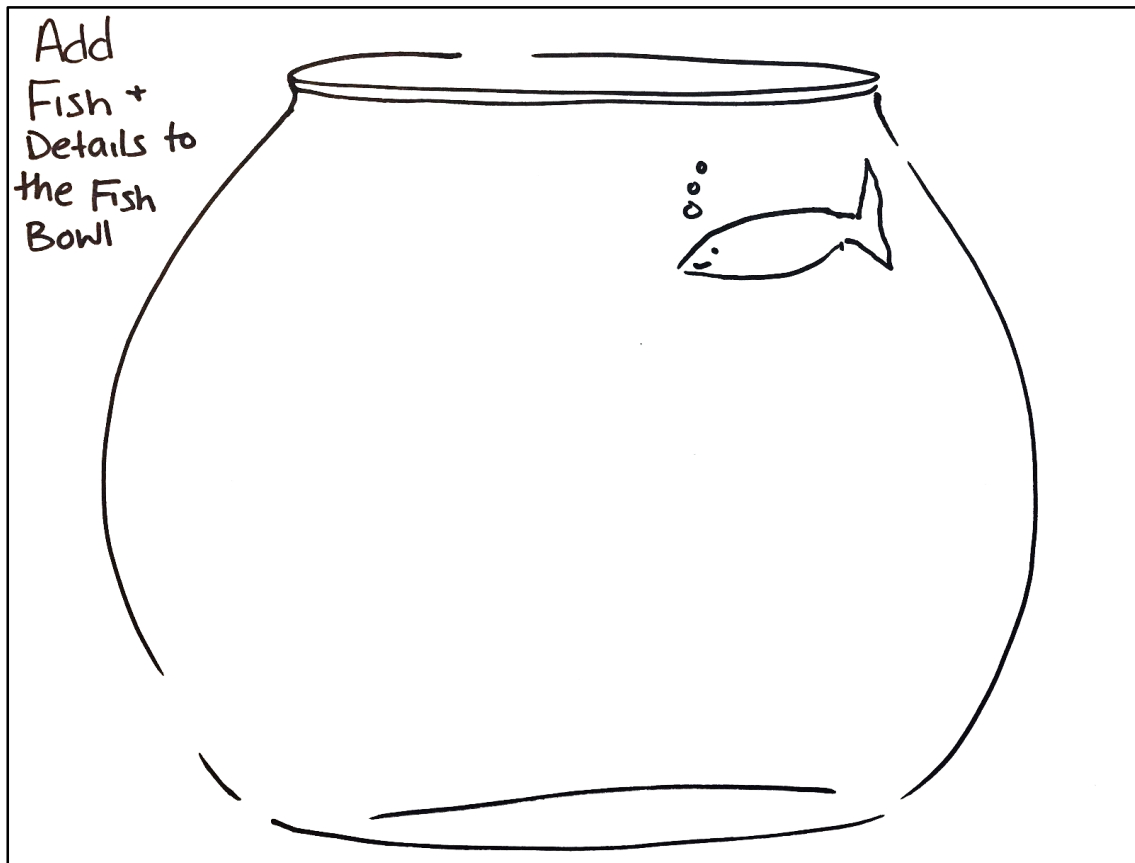


Figure 13: Martha's Original Fish Bowl Warm-Up Activity

Martha explained this style of warm-up and its role in teaching discipline by replying:

I never understood how people would say “Well I can paint but I can’t draw.” That didn’t make sense until I started working with people. Then I understood what they were saying because they were afraid of drawing. Because they’ve always been taught like a technique or something, but never learned how to draw. So, the warm-ups for me, are a way to try to marry the two and try to teach discipline. (personal communication, January 30, 2017)

In this statement, Martha described how her students can feel more comfortable with creative thinking or skillfulness, but can struggle to work on improving the self-discipline nature of art making. Martha stated, “It’s always good to practice, and with any age group

it's good to reinforce that practicing is important. Sometimes things are helping us when we don't really necessarily think that they are helping us" (personal communication, January 30, 2017). In this statement, Martha described how as teachers, motives are often questioned by students because they don't see the immediate benefits.

During Martha's interview, she provided an example of an original warm-up activity for students 7-9 that often doesn't yield creative thinking and drawing results like the fish bowl warm-up (see Figure 14). Her original crocodile warm-up, Martha stated, "It's really sad to me, because it's not something that's really laid out for them already, that they don't know what to do with it" (personal communication, January 30, 2017). In her statement, Martha described how in the crocodile warm-up, which required students to design and draw a background for the character depicted, students are confused on how to complete it. This open-ended warm-up specifically does not supply students with an opportunity to practice any representational drawing, like her Pigeon and Fish Bowl warm-up activities, therefore, Martha felt the crocodile warm-up was unsuccessful at providing an exercise for students to practice their drawing skills.

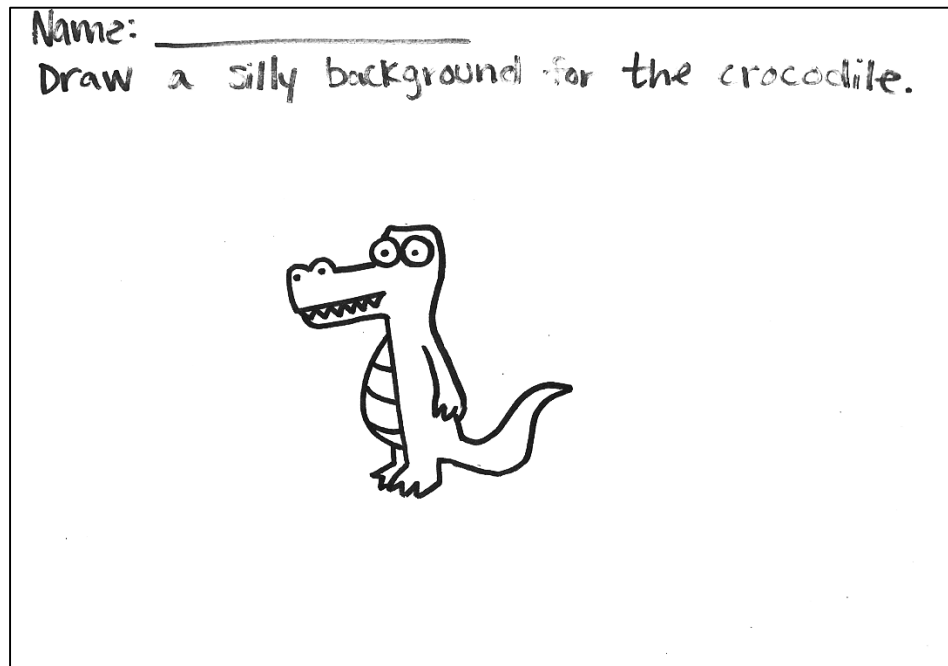


Figure 14: Martha's Original Crocodile Warm-up

By providing students with warm-ups that gave them the opportunity to practice both creative thinking and observational drawing skill, teachers were encouraging discipline through drawing based activities. Likewise, creative thinking activities that allowed for multiple “solutions” required students to utilize common practices of artists including; prepare, plan, and create.

Similarly, Jessica described how she believed that students often times viewed warm-up activities as an unimportant obligation or as busy work. Therefore, it can be difficult to instill the importance of self-discipline in art when students do not have an interest in completing a warm-up. In her interview, Jessica provided a warm-up example that typically caused her students to become disinterested because it could be confusing and overwhelming for students (see Figure 15).

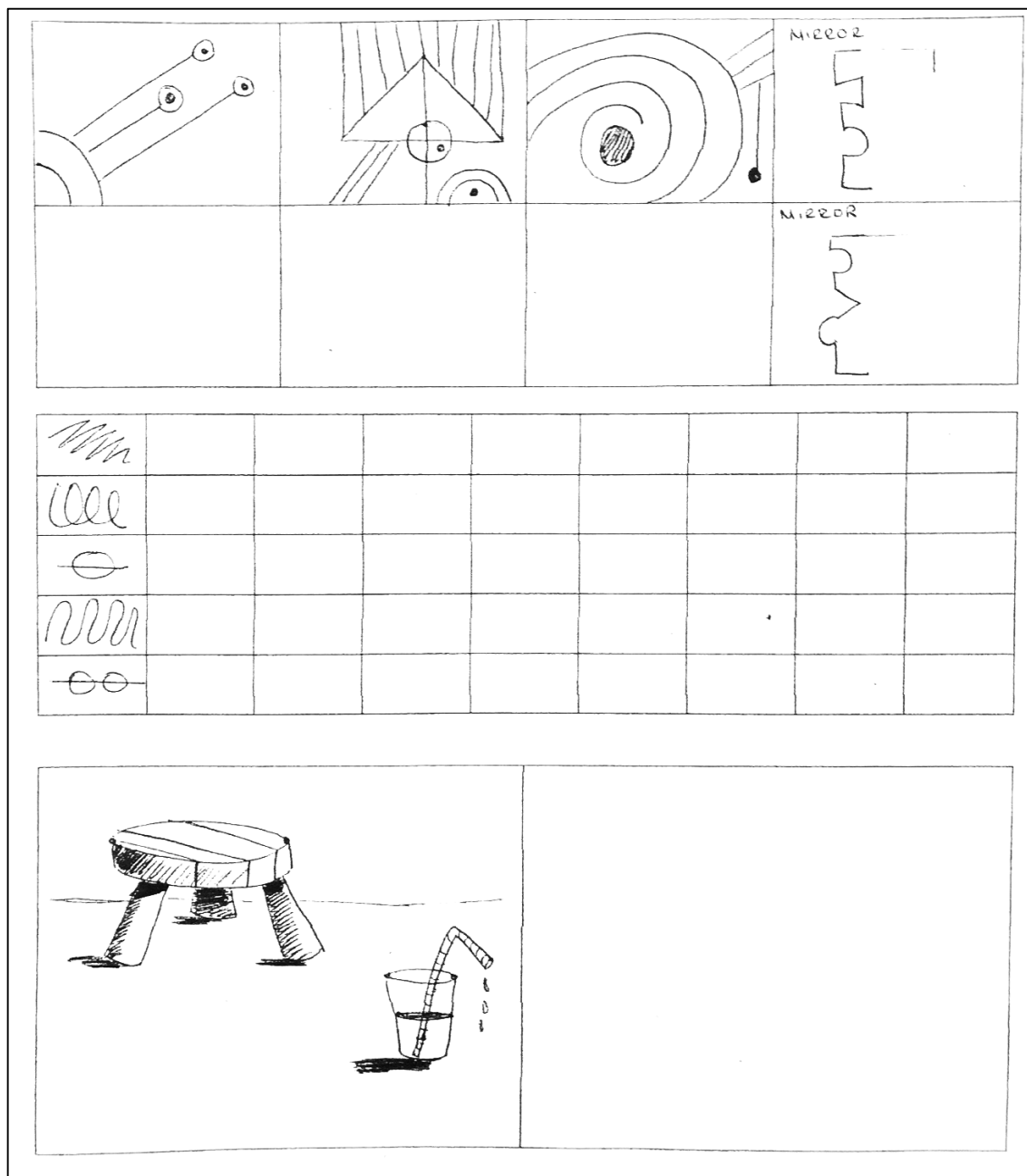


Figure 15: Jessica's Original Warm-up Example

Figure 15 represents an original warm-up example that Jessica created for 5-7 year olds. She described it with negative connotations because it was overwhelming to students that were not confident in their drawing skills. In this drawing warm-up, the first section in

the top left box required students to copy the abstract designs in the empty boxes below and create mirrored drawings in the last two boxes on the right side. Next, in the middle section of the worksheet, students repeat the lines and shapes shown in the first column of the second section. Lastly, the third section at the bottom, required students to draw the three-dimensional objects pictured and incorporate shading. Jessica stated that students frequently objected to this warm-up activity because “they come from school and see it as another assignment” (personal communication, January 30, 2017). However, Jessica stated, as teachers, it is important to provide activities to students that are enjoyable and make them excited to learn and to improve their artmaking skills.

Discipline served a major role and purpose for warm-up activities, as described throughout the interviews with the three teachers. Through the statements and documents provided, teachers defined discipline as an act of practice that encouraged students to improve their drawing, creating, and imaginative capabilities. Therefore, warm-up activities can be used to teach the value of disciplined practice as an artist, as well as give students the opportunity to enter into an artmaking mindset.

Theme 2: Focus

Focus was a theme that emerged because two art teachers, Jessica and Lauren, expressed similar connotations and word choice when describing their use of warm-up activities in their instruction during their interviews. The Merriam-Webster Dictionary defined focus as, “a state or condition permitting clear perception or understanding” (<https://www.merriam-webster.com/>). The three art teachers at Art Plus Academy

concurred that the same definition applied to this word. For example, when asked “What do you value the most about warm-up activities?” Jessica replied:

Warm-ups are good for the student to come in and relax and go into the drawing. To focus [the students]. I think that a warm-up is good even if they don’t show the skills or techniques like you were expecting. A warm-up is good for keeping them calm and focused on the drawing exercise. (personal communication, January 30, 2017)

In this statement, Jessica described how she values the use of warm-up activities because of the focused mindset it brought to her students. At an art school like Art Plus Academy, where a majority of the classes are taught during after school hours, students are typically arriving immediately after school or after another extracurricular activity. Due to this, teachers recognized that at the start of class students can ordinarily be distant and distracted by other things going on their lives. During her interview, Jessica provided a warm-up that she felt did a good job at helping her students focus (see Figure 16).

Figure 16 represents an exemplary warm-up example Jessica gives to her students ages 7-9 at the start of class. During her interview, Jessica described how this warm-up served as a good teaching tool for those students that wouldn’t know how to shade the objects properly, and also served as a good focusing activity and practice for those students that did already know how to shade. By using this warm-up activity as a means of focus, Jessica talked about how she demonstrated and explained to her students how to shade and how light created contrast on objects we draw (personal communication, January 30, 2017).

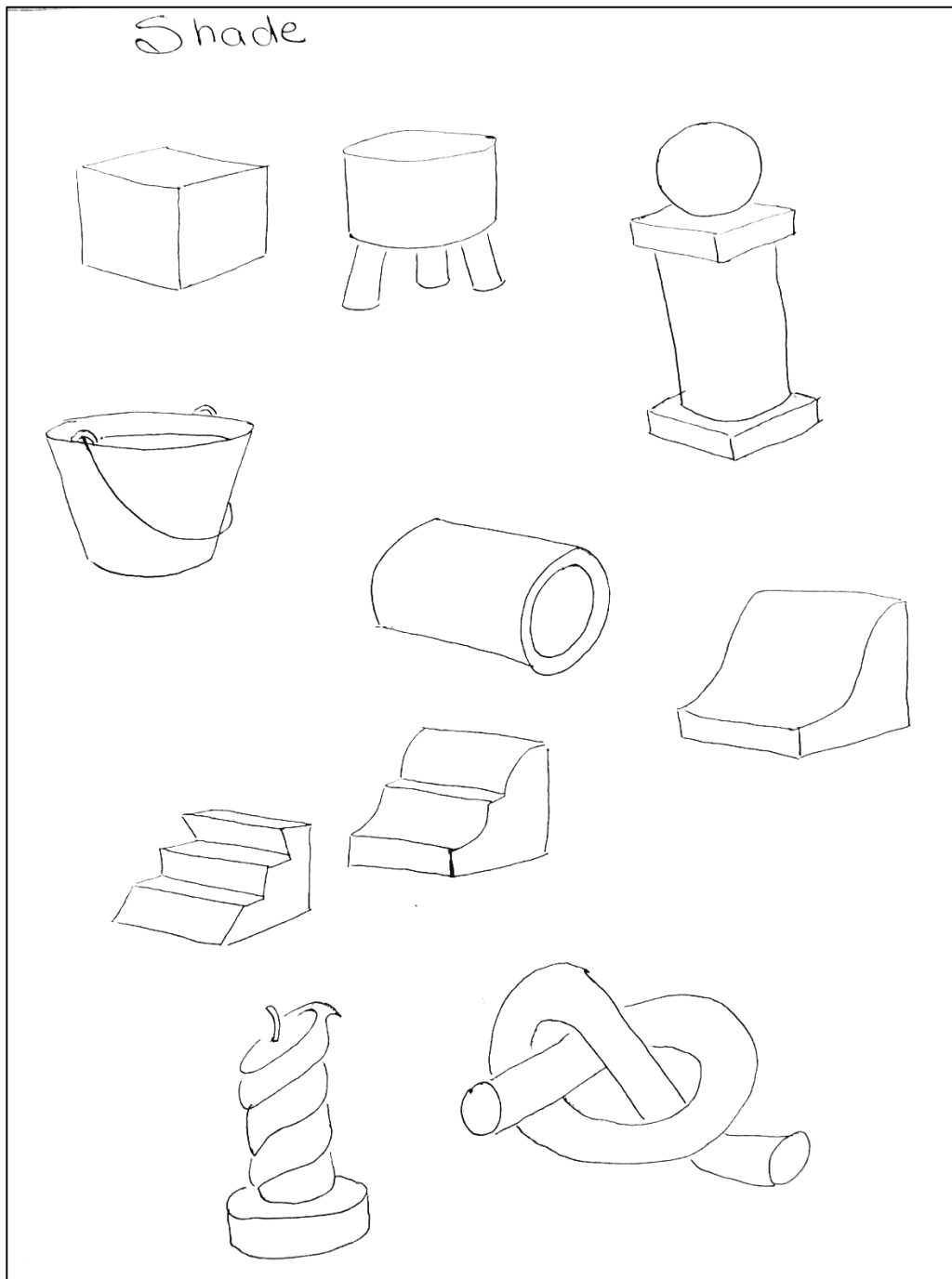


Figure 16: Jessica's Original Shading Warm-Up Example

With the intent to bring focus to student's work habits, students completed a warm-up activity during the beginning of class to be better equipped to work on their projects.

Similarly, Lauren replied,

Doing anything in life, I think a large majority of the time you need to warm up if you haven't done it in a while. A lot of kids and adults are coming to this school and are coming once a week, and maybe they haven't drawn in a week. So, if you've been exercising and then gotten out of sync, you've got to warm-up. I feel like with your brain essentially, needs to have the same. Your brain needs to be warmed up in the same way physically and mentally as your extremities do. It's kind of like if you're using a new muscle, you're using your left brain versus your right brain, so if you haven't done it in a while then you need to warm-up. (personal communication, February 1, 2017)

In this statement, Lauren explained how warm-up activities can serve to focus a student's mind on the task at hand by comparing the brain to the body. In this instance, Lauren clarified how the students at Art Plus Academy attended classes once a week and needed the time to focus themselves through drawing exercises that their teacher provided. Lauren went on to describe warm-up activities as a tool for teachers to measure the energy level of her students:

Again, it's kind of a good starter for new and old students to understand their mood for the day. Understand the ones that are sleepy or tired or really engaged. So, before you're starting a project, you're seeing their mood for the day and how aware they are. Giving them a warm-up before the project will kind of tell you what's going on in their head. (personal communication, February 1, 2017)

Focus served as an important role and purpose for warm-up activities, and was a common theme throughout the interviews with the teachers. Through the statements and documents provided, two of the three teachers explained how warm-up activities served as a tool to gauge students' attitudes and energy toward art as well as how it served as a means

to help them transition and bring attention to the task at hand. According to the teachers, they also used warm-ups activities as a means focus student's mindsets.

Theme 3: Skill Building

Skill building was a theme that emerged because all three art teachers, Martha, Jessica, and Lauren, expressed similar connotations and word choice when describing their use of warm-up activities in their instruction. The Merriam-Webster Dictionary defines skill as, "the ability to use one's knowledge effectively and readily in execution or performance" (<https://www.merriam-webster.com/>). In context to the use of skillfulness at Art Plus Academy, the same definition applies, however, the teachers in this study found ways to help students improve their drawing and painting capabilities through guidance and activities such as warm-ups. During the teacher interviews, words that pertained to artistry and skill were used as reference to the roles and purposes of warm-up activities in their instruction.

While interviewing Jessica, she explained how oftentimes, a new student will join her class and she is unaware of that student's skills and drawing capabilities because she has never met them before. At Art Plus Academy, students can enroll anytime as long as a class isn't currently full with 8 students. Due to this, new students are enrolling often and it takes time to get to know their artistic skill level. Jessica expressed that if we do not know a student's background in art, a warm-up activity can provide an example of their competence. For example, during her interview, Jessica showed a warm-up activity that she often gives to new students to judge their drawing skills (see Figure 17).

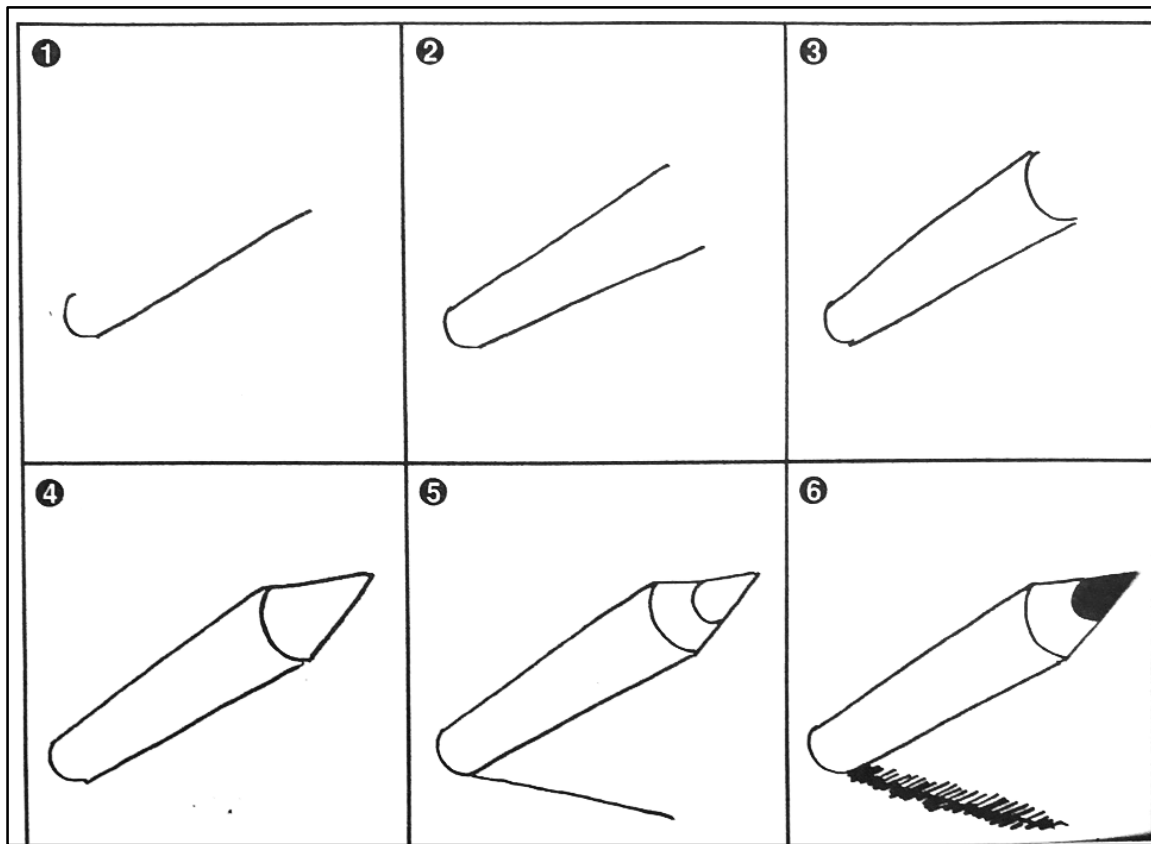


Figure 17: Jessica's Pencil Warm-Up Activity Example (Created by Mark Kistler, 1994)

Figure 17 displays a warm-up activity that Jessica gave to new students from ages 7-11 in order to evaluate their drawing skills. During her interview, Jessica stated that this pencil warm-up was a quick way of seeing what students needed more practice with, without intimidating the student or making them feel inadequate if they couldn't draw it correctly. She mentioned that on occasion, she'll have students draw the pencil more than once while following the steps to see if they discover how practice increases their drawing skills in a noticeable way. Adapted from *Mark Kistler's Imagination Station* (1994), an instructional drawing book that supplies step-by-step illustrations for students to learn to draw, Jessica's activity simplified the lines and shapes of a common object so students can

view the sequential stages used in drawing a pencil. By taking a drawing activity and using it as a warm-up at the beginning of class, this style of sequentially ordered warm-up activity is similar to Brookes' (1996) step by step process seen in her "Wow! I Can Draw" activity. In both Kistler's (1994) and Brookes's (1996) activities, students draw copies of simple line drawings of common objects in order to discover the best way to achieve a matching rendition. While interviewing Martha, she stated:

I think it helps to push additional skills.... It's an opportunity to have them practice than rather always jumping into a project, especially in the beginning of the year. I feel like once the year goes, you started to get to know the kids a little bit better and you know where they are at, but at the beginning of the year it's a chance to kind of help foster some of those simple drawing skills. (personal communication, January 30, 2017)

Similar to Jessica, Martha's response explained how she too experienced the need to provide warm-up activities to her students that center around drawing skill. Based on Martha's response, warm-up activities could assess what each student needs to spend more time working on in order to build stronger drawing skills.

During Lauren's interview, she made the link between warm-up activities and skill building by providing a warm-up example that she gave to students in her 9-12 year old classes. Similar to Jessica's pencil warm-up example (Figure 17), Lauren's crocodile activity is a step-by-step format that allowed students to turn simple abstract lines into a recognizable object (see Figure 18). Lauren described the activity as a means that "helps you see [student's] skill level. If they're doing a representational warm-up, it's a great way to get a mini session on just a couple minutes of seeing how well they interpret a shape" (personal communication, February 1, 2017).

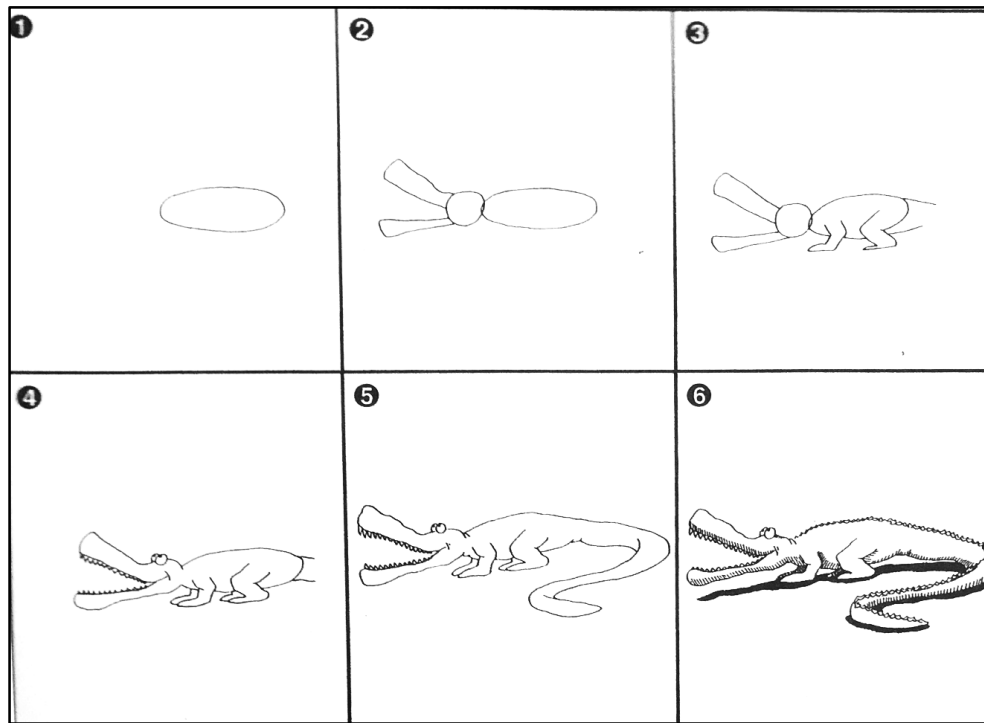


Figure 18: Lauren's Warm-Up Activity Example (Created by Mark Kistler, 1994)

Figure 18 depicts a warm-up activity that Lauren provided during her interview. This warm-up, adapted from *Mark Kistler's Imagination Station* (1994), showed a step-by-guide to drawing a crocodile. Lauren described how if students were having difficulty with a warm-up that becomes representational, she will often take steps back and give students an activity that lets them build confidence in mimicking simpler, more abstract lines.

Lauren stated:

Again, I think warm-ups are important for everyone. But, some of the warm-ups that I've done, maybe they didn't coordinate with the subject of the project, but again, I've done ones that are non-objective, where I'm trying to get their brains to become visual. And we'll do a warm-up of abstract lines where they're mimicking the length of the line, the direction of the line, the flow of the line, the proportion of it. (personal communication, February, 1, 2017)

In this statement, Lauren described how viewing lines and shapes and being able to draw exactly what you see, is an observational skill that warm-up activities can help develop.

During her interview, Lauren also provided a warm-up activity that she found confusing and not beneficial for students ages 5-7 in their skill building (see Figure 19). When describing this warm-up and its creative building aspects, she said, “I think it's really important for them to maintain their own creative thinking and it's hard because they end up with nothing sometimes” (personal communication, February, 1, 2017).

Figure 20 depicts the original warm-up activity that Lauren provided during her interview that she found too complicated for students ages 5-7 to understand due to its creative challenges and confusing directions. Lauren stated during her interview that this warm-up activity doesn't require students to repeat or practice lines or shapes and comes across more overwhelming than as a fun, creative exercise like she had intended when she made it.

Skill building, as a role and purpose of warm-up activities, was a common theme throughout the interviews with the teachers. Through the statements and documents provided, teachers explained how warm-up activities helped sharpen basic drawing skills through creative thinking exercises and sequential drawing activities.

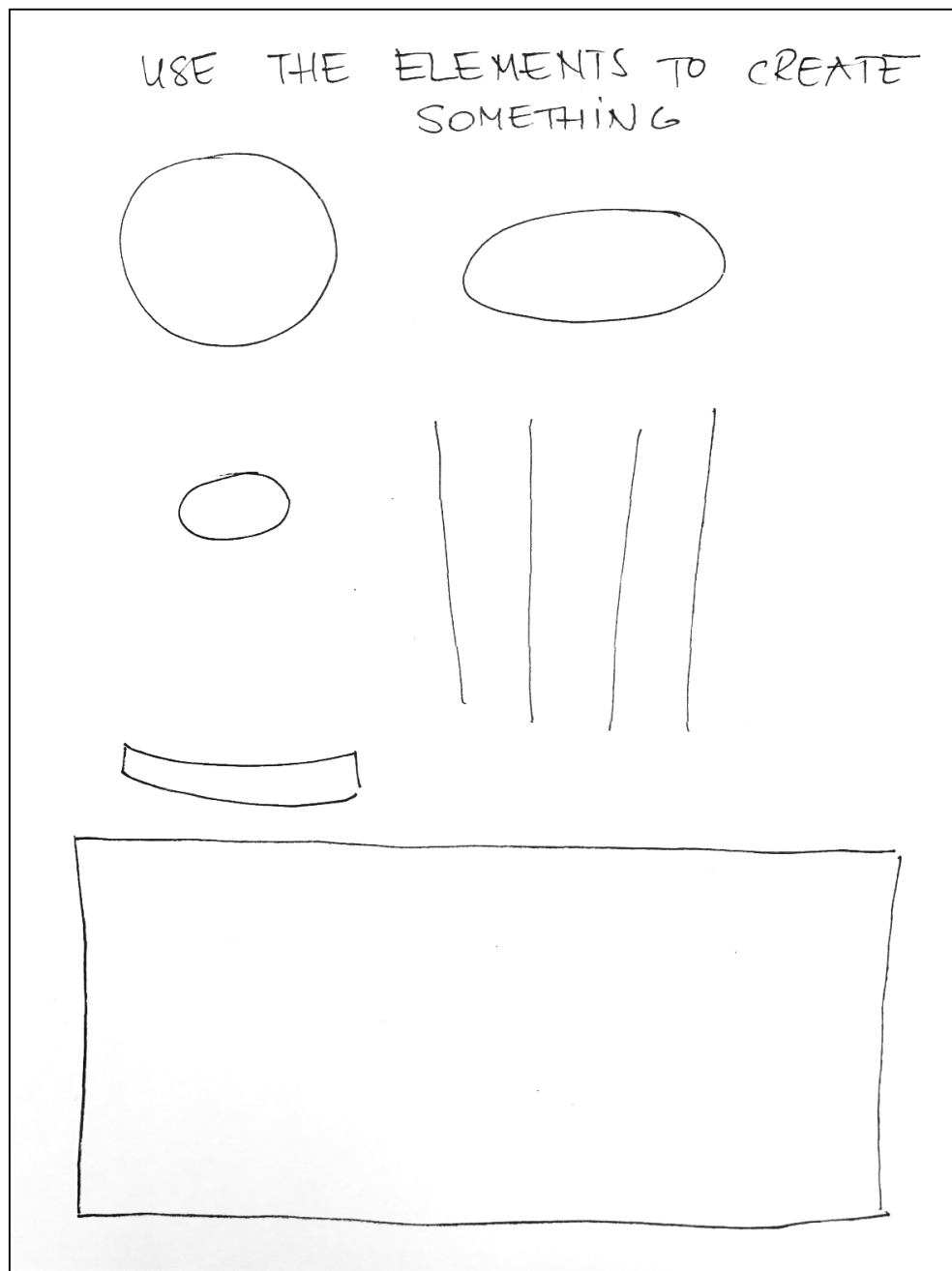


Figure 19: Lauren's Original Warm-Up Activity

Conclusion

This chapter uncovered the major themes that emerged from data collected for this study. These themes were: discipline, focus, and skill building. Using a case study methodology, I analyzed data from the transcripts of interviews with three teachers from Art Plus Academy, and warm-up documents provided by the teachers.

This research and the process of analyzing data has led me to conclusions that I will reveal in the next chapter. With a target goal of answering the main research question through this study, I will conclude with suggested implications for future research in the field of art education.

CHAPTER 5

CONCLUSION

Introduction

The previous four chapters discussed art education curriculum, warm-up activities and motivations, explored three teacher's perceptions of the use of warm-up activities, and connected these topics to the field of art education. Specifically, this study examined the roles and purposes of warm-up activities used at an after-school art program. This chapter provides a summary of this study, including the central research question, research methodology, findings, and implications for future research in the field of art education.

Research Question

This study focused on this central research question: What role do art teachers assign to warm-up activities used in an extracurricular art program select for elementary aged children? Sub-questions for this study were: What is the purpose of these warm up activities? What criteria do art teachers use in selecting warm up activities for their students?

Research Method

This study utilized qualitative research due to the fact that this study included and relied on semi-structured interviews, and collection of documents (Merriam, 2009). This study engaged case study, which is a type of qualitative research method. An inductive analysis process was utilized to uncover findings from the data.

In this study, three, individual, in-depth interviews took place with three art teachers from Art Plus Academy. As a researcher, I conducted the semi-structured interviews while taking notes about the discussions between myself and the teachers. Each interview was audio recorded and then transcribed so that I could visually see and derive patterns from the data. In addition to the interviews, the participants provided 1-4 warm-up activity examples that they described as their favorites, as well as ones that they disliked.

Interviews

My interview with Martha was open and reflective. By first asking some questions that allowed her to describe some of her favorite things about teaching art, I gained a greater insight into her passions about working with art students. During her interview, she mentioned a need for art educators to balance creative thinking exercises with skill-based activities in order to help develop students that can be intuitive and skillful in art. Martha further explained that as educators, we need to take the tasks that seem meaningless to our students, and make them appear full of purpose, so that students can tap into their own creativity without quitting before they begin.

During her interview, Jessica showed interest through the positive feedback she had towards creating and designing warm-up activities and their potential for teaching students drawing skills and techniques. She raised the concern that art educators themselves need to be continually working on their artistic skills in order to build confidence that can be noticed by their students. By doing activities that help develop her drawing skills, Jessica stressed that as educators we need to be intentional with the activities we give our students

so that they do not associate drawing based warm-up activities with school assignments because of their worksheet like qualities.

Lauren was also very interested in the use of warm-up activities and the impact that practice and mental mindset had on artists of all ages. During her interview, Lauren expressed her personal experience with warm-up activities in studio art classes during college and how it helped develop the artistic discipline she has today. By warming-up before she begins working on her own personal artwork, through gesture drawing and quick sketching, she sets the stage for a healthy mind and body as an artist. As an art educator, she hoped to transfer this sense of discipline to her students at Art Plus Academy so that they can build confidence and direction as an artist.

Data Analysis

After the interviews were transcribed, this study utilized inductive analysis to examine the collected data and identify emergent themes. For data analysis, the teacher interviews underwent in-vivo coding, which I conducted through a color coding process used to group themes. A word cloud program called Word Sift (<https://wordsift.org/>) was also used as a tool to identify the most common key words used during all three interviews. The three main themes were: discipline, focus, and skill building. These themes were specifically identified because they addressed the central research question. The last step of this research was compiling all of the data and organizing it in this written report.

Findings

My central research questions had substantial answers to how warm-up activities can influence art teacher's practices. I asked: What types of warm up activities do art

teachers in an extracurricular art program select for elementary aged children? In reviewing teacher's perceptions, I found that the three teachers in this study wanted their students to practice simple lines and shapes in order to build confidence in their artistic abilities. Teachers noted the importance of self-discipline and the physical act of repeating movements while drawing in order to become more skillful at drawing. Additionally, this study revealed that the teachers claimed that warm-up activities helped their students become more focused and aware of the tasks at hand.

With personal uses and implementations of warm-up activities used in the participant's own artistic practice in a variety of ways, for a variety of reasons, the feedback and interest in this topic was well received. Lauren expressed, "I want to do a better job and create more of my own [warm-up activities]. I've taken a lot of what Art Plus Academy has and used them, but I think I personally want to do more research myself on it" (personal communication, February 1, 2017). In regards to how the teachers want to work to improve the use of warm-up activities in the art classroom, Martha expressed how important she believes play and experimentation is for students in her statement:

Giving [students] the opportunity to free paint, saying 'Here's a piece of paper and just do what you want. Just experiment on it, just paint.' Sometimes they're excited about that. I might show my 7-9 year olds a quick technique, and say, 'This is what it looks like when you paint and then crumple the paper up.' I might do some resist work and then paint and then crumple it up. So, I've tried to work some of those things in too as warm-ups. Once I started realizing that, playing is a problem for them. We're not offering any of that sort of play time for students of all ages. I really personally feel like it's a really valid opportunity to give them to know how to experiment. So, with my younger ones, I try to offer, if not every class but every couple of classes, the opportunity to free paint a little bit. And like I said, with the older kids sometimes I'll show them a technique and then give them a little time to play with it. (personal communication, January 30, 2017)

This statement speaks to that a balance is needed for students to have structured activities as well as those that allow and encourage freedom to use materials with little expectations. This indicated that there was an emphasis on an academic form of warm-up activities at Art Plus Academy and not as much on intuitive and playful styles of warm-up activities.

Throughout the study, it was my understanding that warm-up activities were a tool that art teachers could use to introduce the project that the class would be completing, or supply students with valuable drawing technique practice. However, as the study progressed, I found that the teachers at Art Plus Academy wanted the warm-up activities they used to reflect artistic practices, such as discipline, focus, and artmaking skill, as well as support the project they would be completing. When asked how the teachers determined if a warm-up activity was successful or not at achieving what they had hoped, Lauren stated:

When I first put the warm-up down, I usually give them like 3-4 minutes to engage in their own thought process and I try to keep the talking to a minimum between myself, the kids and each other. Then 3-4 minutes into it, I'll start walking around the room to see how they're doing and then after that, when we're about to start the project, I'll have one child pick up the warm-ups for me. There's been a couple times where, maybe a certain a subject we were doing didn't coordinate exactly in the way I was hoping for. The warm-up was something completely different, and it just didn't help with the actual project. For instance, if we were doing a warm-up that was focused on perspective, and then the project had nothing to do with perspective, the switch from going to the warm-up to the project was like something was missing there. So, I shouldn't have picked that warm-up. Then they're like, 'Why are we doing this now?' And in my head, I was maybe trying to orchestrate to different techniques or ideas for the day, but I've learned to bridge the gap between both of them. (personal communication, February 1, 2017)

In this statement, Lauren expressed her personal experience with coordinating the warm-up activity with the project that her students were going to be beginning in order to help

students make connections throughout the class time. Lauren expressed that the times when warm-up activity does not reflect the project, her students were often confused or not as prepared to begin drawing the project Lauren had planned for the class. For Martha, she expressed similar experiences with the success of warm-up activities in her statement:

For the preschool kids, I judge [the warm-up] by how easily they are able to draw the project we are drawing. Because they are practicing beforehand. Then, when I walk through it step-by-step and they are able to get through it kind of quickly, then I consider it a success because they have already practiced, they have already worked through some of it. That's a pretty easy translation there for me. (personal communication, January 30, 2017)

Martha described how, in her opinion, seeing the effects of the warm-up through renditions that were similar to hers, proved that a warm-up was successful. Martha also made a statement about the importance of coordinating the warm-up activity with the project in order to see desirable results with her students.

For Jessica, warm-up activities were most successful when it “keeps [students] in focus” (personal communication, January 30, 2017). In her statement, Jessica described how maintaining a structured class with students that want to progress further in their art skills is highly valued. However, when working with students ages 5-7, she expressed, “I like a warm-up that introduces shapes and lines to younger kids. Ones that introduce symmetry. Or practicing texture. Something that you can put together for a project” (personal communication, January 30, 2017). Similarly to Martha and Lauren, Jessica also found that relating the warm-up activity to the project that the class was working on was most beneficial when teaching.

Throughout this study, it was shown that not all the teachers found warm-up activities to have the same purpose, yet they all found them to be valuable resources that they used to cultivate drawing skills, artistic discipline, and focus. Other key questions in this study were: What is the purpose of these warm up activities? What criteria do art teachers use in selecting warm up activities for their students? I found that all three teachers wanted the warm-up activities to influence their students' projects in a way that would match their expectations, such as showing progress in how students drew controlled lines and shapes.

Implications for the Field of Art Education

This study has implications that can influence the field of art education. Teacher's perceptions on activities and practices in the art classroom can impact the way that art education moves forward. As we have seen throughout history, teaching practices change depending on the influencing factors of the time. Resources, such as warm-up activities evolve and become more accessible to art educators in all settings. The possibilities for these tools and resources are endless if educators take the time to study their benefits and effects on art students.

First, I encourage teachers to take the time to design warm-up activities that are interesting and exciting for students to complete. By being aware of their students' interests, and their students' skills, educators can make the initial minutes of class engaging by discovering ways to creatively engage and motivate their students. Cultivating artmaking skills is important to after-school art programs similar to Art Plus Academy, however, the means of achieving self-discipline and focus among the class can be done in

a variety of ways. Goals for creative, fun, and intriguing warm-up activities that result in positive outcomes should be established.

Second, teachers should be actively seeking new ways to further their own art education practice. By spending time on their own artmaking and exploring the field and its growing resources, teachers can be motivated to become more knowledgeable about their subject area and its possibilities. Often times, teachers will continue using the same warm-up activities, projects and examples in their class year after year, and they lack the same artistic practice they are trying to instill in their students. Striving to become a better artist will yield positive results from students that are looking to their teachers as examples in an area that they are wanting to grow in themselves. A study conducted at a British primary school in 2007 focused on art project's ability to help students identify and develop talents with the aid of teaching artists. Hall states:

Artists are being brought into school to augment what is being offered and to encourage pupils who feel alienated or uninterested in school to think that it has something to offer them. The artists at Holly Tree School certainly acted as role models for the children; they were creative and engaged adults who made a living in the cultural sector. (2017, p. 616)

This study helped to identify the influence that artists have on young students that aspire to discover more about themselves and how to gain a broader artistic skillset. Therefore, teachers should be seeking ways to become better role models for their students through their artistic practices. Teachers should also be willing to seek advice from their colleagues and continually check on each other's practices with the intent to create a more productive learning environment for both teachers and students.

Lastly, I suggest that teachers practice action research themselves on the topic of warm-up activities. A teacher exhibits action research when they discover what works best for their students through trial and error means of inquiry. On a weekly basis, teachers can determine if the activities they are using are benefiting their students through in-depth means of discovery. Teachers should take the time to ask their students if they are enjoying the activities they are provided and make changes when necessary. Once art teachers move away from repeating the same style of activities week after week, they will start to notice which activities have the best outcomes and responses from their students.

Suggestions for Future Research

I believe that further research on this topic would be valuable regarding the visible benefits of warm-up activities in art education. This information may prove valuable when researching the roles and types of drawing based warm-up activities. It is important to take notice what students find valuable in their art education through studies that explore their perceptions of activities such as warm-ups. With knowledge of what motivates students to become self-disciplined, focused, and skillful in their artmaking, educators can be better equipped to provide meaningful instruction and lessons. Future research that explores how artists use warm-ups in their personal work could lead to findings that further develop warm-up activities. Additionally, my hope for this study is that more researchers will explore the daily activities we provide students to examine their benefits for the development of the student.

Reflection

Overall, this project was a humbling experience for me to experience. I was humbled by the vast amount of research that has been done on a variety of topics in art education. The field of art education is growing and changing and it is exciting to be a part of. Learning from and exploring other's research throughout this process showed me the diverse passions that make up the field of art education. Having the chance to be a part of the field of art education by contributing research motivates me to continue looking for other interesting topics to explore that could grow the field and make it more accessible. This process taught me that people's stories are some of the most valuable resources to learn from to gain a better understanding of the human experience.

This study also grew me as a teacher. There were many times that I caught myself providing warm-up activities that leaned more toward the time-filler type of activity. In those moments, I stopped and changed my direction away from convenience and towards intentionality. The action of stopping and deciding to do something different, is in my opinion, a key take-away. As teachers, we shouldn't pursue what is convenient for ourselves, rather think about inventive ways to grow our students through the activities we provide. Choosing to provide students with a valuable experience has become a high priority for me due to this study. I have become hyper-aware of what warm-ups I am giving my students that has made me more mindful while designing my own warm-ups for students. I have recognized that students want to be challenged but they also want to have fun, and as their teacher I want them to enjoy the process as we balance both. I have been reminded by this study to consistently think about the teacher I hope to be. Thanks to this

study and its process, I have gained the confidence and tools in order to become the teacher that I have envisioned.

Closing

This study has presented in-depth descriptions of the after-school art program at Art Plus Academy, and focused three teachers' perceptions of warm-up activities. This report began with an overview of the history of curriculum, art education curriculum, children's artistic development, and warm-up activities in art education. This presentation of data, analysis, and findings have displayed the roles and purposes for warm-up activities in art education. Educators should pursue activities that motivate students to become better artists in order to develop meaningful art education practices.

Appendix A: Teacher Interview Questions

1. How long have you been working at Art+?
2. What are some of your favorite things about Art+?
3. What are your favorite things about teaching art?
4. When during class do you introduce a warm-up activity?
5. What do you value most about warm-up activities?
6. What style of warm-ups do you prefer and why?
7. Do you consistently use warm-ups? If yes, for which age group and why? If no, why not?
8. How do you judge whether a warm-up was successful or not?
9. Do you ever make your own warm-ups? If yes, for what purpose?
10. Why do you think warm-ups are important for an art school like Art+?
11. What other settings have you seen art focused warm-up activities being used?
How was that different from the way you use them?
12. As an artist, how do you personally use warm-ups for your own work?
13. Why are warm-ups important for your work and process?

14. Why do you think taking the time to complete a warm-up is a good discipline for your students?

15. Is there anything else you would like to add about warm-ups in the art classroom?

Appendix B: Sample Participant IRB Consent Forms

IRB USE ONLY

Study Number:

Approval Date:

Expires:

Name of Funding Agency (if applicable):

Consent for Participation in Research

Title: Understanding the Role and Purpose of Warm-Up Activities in the Art Classroom

Introduction

The purpose of this form is to provide you information that may affect your decision as to whether or not to participate in this research study. The person performing the research will answer any of your questions. Read the information below and ask any questions you might have before deciding whether or not to take part. If you decide to be involved in this study, this form will be used to record your consent.

Purpose of the Study

You have been asked to participate in a research study about warm-up activities in art education. The purpose of this study is to explore the role and use of warm-up activities by art teachers in an after-school art classroom.

What will you be asked to do?

If you agree to participate in this study, you will be asked to be interviewed and provide warm-up activities that you find usual to your teaching or not.

This study will take 45 minutes and will include approximately 5 study participants.

Your participation will be audio recorded.

What are the risks involved in this study?

There are no foreseeable risks to participating in this study.

What are the possible benefits of this study?

You will receive no direct benefit from participating in this study; however, you will be benefiting the field of art education with your knowledge on this subject matter.

Do you have to participate?

No, your participation is voluntary. You may decide not to participate at all or, if you start the study, you may withdraw at any time. Withdrawal or refusing to participate will not affect your relationship with The University of Texas at Austin (University) in anyway.

If you would like to participate please sign and return this form. You will receive a copy of this form.

Will there be any compensation?

You will not receive any type of payment participating in this study.

How will your privacy and confidentiality be protected if you participate in this research study?

Your privacy and the confidentiality of your data will be protected by assigning pseudonyms to protect your identity.

If it becomes necessary for the Institutional Review Board to review the study records, information that can be linked to you will be protected to the extent permitted by law. Your research records will not be released without your consent unless required by law or a court order. The data resulting from your participation may be made available to other researchers in the future for research purposes not detailed within this consent form. In these cases, the data will contain no identifying information that could associate it with you, or with your participation in any study.

If you choose to participate in this study, you will be audio recorded. Any audio recordings will be stored securely and only the research team will have access to the recordings. Recordings will be kept for 4 months and then erased.

Whom to contact with questions about the study?

Prior, during or after your participation you can contact the researcher **Morgan Keefer** at **512-584-6302** or send an email to **mdk11a@acu.edu** for any questions or if you feel that you have been harmed.

This study has been reviewed and approved by The University Institutional Review Board and the study number is 2016120020.

Whom to contact with questions concerning your rights as a research participant?

For questions about your rights or any dissatisfaction with any part of this study, you can contact, anonymously if you wish, the Institutional Review Board by phone at (512) 471-8871 or email at **orsc@uts.cc.utexas.edu**.

Participation

If you agree to participate please sign and return this form to Morgan.

Signature

You have been informed about this study's purpose, procedures, possible benefits and risks, and you have received a copy of this form. You have been given the opportunity to ask questions before you sign, and you have been told that you can ask other questions at any time. You voluntarily agree to participate in this study. By signing this form, you are not waiving any of your legal rights.

Printed Name

Signature

Date

As a representative of this study, I have explained the purpose, procedures, benefits, and the risks involved in this research study.

Print Name of Person obtaining consent

Signature of Person obtaining consent

The University of Texas at Austin
Institutional Review Board – Revised August 2015

Date

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Vita

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